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ANTIGON

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by
Sophocles

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Truth they write, but cannot be
disputed; but, forsooth, they
think and hardly think so.

To this can I! Thus repeat
that are either true or false,
for those that think upon a page.

Reason.

COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE, LEWIS R. TACKARD, AND THOMAS D. SEYMOUR.

SOPHOCLES

A N T I G O N E

EDITED

ON THE BASIS OF WOLFF'S EDITION

BY

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PREFACE.

THIS edition of the *Antigone* is based upon Gustav Wolff's second edition, Leipzig, 1873.

In most cases where the text varies from his, the readings of the Laurentian Ms. (L) have been adopted in preference to those of inferior Mss. or to conjectures of Wolff and other editors. The reasons for these changes are given in the Appendix, which it is hoped furnishes sufficient material for an intelligent appreciation of the most important problems in the textual criticism of the play. For the purpose of facilitating comparison, the rejected readings of Wolff are placed at the foot of the text. Through lack of such an aid as the Facsimile of the Laurentian Codex, now in course of preparation, it has been necessary to take the variants of the Mss. at second or third hand, chiefly from the edition of Campbell.

The Commentary has been adapted to the needs of that large number of students who begin their study of Greek tragedy with this play.

The lyric parts have been arranged on the basis of the rhythmic scheme which has been borrowed from Schmidt's *Rhythmic and Metric*, translated by Professor John Williams White.

Material has been taken freely from the editions of Bellermann, Campbell, Nauck, Wecklein, and Dindorf.

The editor takes pleasure in expressing his grateful obligations to his colleague, Professor Elisha Jones, for the use of critical apparatus; and to his pupil, Mr. Walter Miller, A.M., for generous service in verifying references.

M. L. D'OOGE.

UNIVERSITY OF MICHIGAN,
August, 1884.

TO THE SECOND EDITION.

IN preparing this edition the editor has had the benefit of corrections and suggestions made by several of his reviewers, and in at least one case before the review has appeared in print. Grateful acknowledgments are especially due to Professors Goodwin, J. H. Wright, and F. B. Tarbell.

M. L. D'OOGÉ.

UNIVERSITY OF MICHIGAN,
April, 1955.

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

I.

INTRODUCTION.

OEDIPUS and Iocasta, king and queen of Thebes, left a family of four children, Eteocles, Polynices, Antigone, and Ismene. The sons succeeded their father in the government of Thebes, each to rule a year alternately with the other. Antigone became the betrothed of Haemon, the son of Eurydice and of Creon, who was the brother of Iocasta. Between Eteocles and Polynices a strife arose (111) concerning the succession to the throne. Polynices fled for protection and aid to Adrastus, king of Argos, married his daughter Argia, and marched with a numerous and brilliantly equipped (129, 130) host against his native city, in order that he might take revenge by laying it waste with fire and sword (285).

In view of this impending peril, Creon had sought counsel from the venerable seer Tiresias (993-95), who had declared that Ares was wroth with Thebes because, at the founding of the city, Cadmus had slain the serpent that guarded the Ares fountain. Cadmus had sown the land with the serpent's teeth, and from these had sprung the first inhabitants. A scion of this stock was desired by the god as a propitiatory sacrifice. As such an offering, Megareus, the son of Creon (see on 991), threw himself down from the ramparts of the citadel into the adjacent den of the dragon (σηκὸν ἐκ μελαμβαθῇ δράκοντος, Eur. *Phoen.* 1010). Encouraged by this sacrifice, the Thebans began the defence of the fortified city. Before each of the seven gates stood a hostile leader with his troops (141). Capaneus especially vaunted himself with insolent boasts (130, 136); and, as he was mounting the ramparts with flaming torch in hand, Zeus struck him down with a thunderbolt (131). The hostile brothers fell upon each other, and both perished in this unnatural conflict (146). Thus

the Argives failed in securing the object of their expedition. That which crippled the assault of the besiegers roused the courage of the besieged; the former flee, the latter pursue. The hostile chieftains find their death either at the gates of Thebes or on the flight (141-3). Adrastus alone escapes. The flight and the close of the combat occur in the night (103). With the dawn of day Creon orders that the body of Eteocles be buried (23-30), and that of Polyneices be given as a prey to dogs and vultures.

In the earliest times the denial of burial rites to enemies was not wholly unknown, and was not held to be an offence; still, even in the *Iliad* a trace is made with the Trojans, that they may bury their slain. Achilles, too, does not carry out his threat against Hector; the gods protect Hector's corpse and give aid in its surrender. In the progress of civilization, the sentiment towards the dead became still more tender. We find that among the Athenians the sacredness of the duty of burial was early inculcated. Solon decreed that if any one should find a corpse unburied, he must at least strew dust over it; and while he released children from other duties toward a parent who should urge them to commit certain wrongs, from the duty of burial he granted in no case release. A law of Clisthenes made the demarch accountable, under heavy penalties, for the interment of unburied corpses. Public enemies also were shown the last honor, as in the case of the Persians after the battle of Marathon (ὡς πάντας ὅσιον ἀνθρώπου νεκρὸν γῇ κρῖναι, Paus. I. 32, 4). Xerxes had the Spartans that fell at Thermopylae buried. That the bodies of those who fell in the naval battle of Arginusae were not collected and given burial rites brought the penalty of death upon six Athenian commanders. The tragedians especially teach the sacredness of the duty of burial, from which there is no release, and represent it as an ancient and universal Hellenic custom. The only limitation of this custom seems to have been the *κοινὸς Ἑλλήνων νόμος*, which forbade interment *within the borders of their native land* of sacrilegious persons and of traitors who had borne arms against their fellow-citizens. (See Visseher, *Rhein. Mus.* N. F. xx, 445 ff.) — But against this practice the moral sense of the people grew gradually more and more repugnant;

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and here lies the source of the conflict in our tragedy between the sternness of the civil law, which Creon seeks to maintain with the energy of a ruler who sets great store by his authority, and the kindness of the higher moral sense, which makes the burial of the dead the inviolable duty of the nearest kinsmen. (Schneidewin's *Introd.* 7th ed. p. 25.)

The play begins at early dawn (100). The stage represents the open square in the front of the royal palace upon the Cadmæa, the citadel of Thebes. The first actor (Protagonist) played the parts of Antigone, Tiresias, and Eurydice; the second (Deuteragonist), of Ismene, Haemon, the Guard, and the Herald; the third (Tritagonist), that of Creon. Contrary to the usual custom, the Chorus is not of the same age and sex with the chief character of the play, whereas in the *Electra*, e.g., friendly young women constitute the Chorus; but, because the deed of Antigone touches the welfare of the State, since she has disregarded the decree of the rightful ruler of the land, there stands between her and Creon a Chorus of fifteen representatives of the most influential and venerable Thebans, who, through three successive reigns (165 ff.), have proved themselves peaceful and obedient subjects and discreet citizens, to whom peace and good government are of the first importance. (Schneidewin's *Introd.* 7th ed. p. 27.)

II.

REVIEW OF THE PLAY.

Is tragely the hero either contends against the right, and thereby comes to destruction without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph at the cost, it may be, of suffering, and even of his own death. In the *Antigone* the heroine is a representative of the latter class. *Divine law is superior to human law*,—this is the central thought of the play. Antigone contends for this principle; public sentiment decides in her favor (692-700); the gods, through the lips of the seer (1064-73), approve her purpose; Creon, her adversary, finally acknowledges his wrong (1261-76), and executes her wishes (1105 ff.). She dies in the consciousness of duty discharged, highly extolled and tenderly beloved. Creon lives, bereaved, accursed by his dearest ones, a heart-broken man. As absolute ruler, he had the right indeed to dispose of the dead as well as of the living (214), but the mandates of religion forbade his exercising this right. It was not for him to command what was impious, to abuse his authority in such a way as to throw down the safeguards of divine institutions.

Granted that Creon had a right to deny burial *within the bounds of his native land* to Polynices, on the score of being a traitor, he disregarded the rights of the gods below, and violated the dictates of a common and humane sentiment, by commanding that his body be given as a prey to dogs. For whoever was laid low in death was rightfully claimed by the infernal gods; and the shades of the departed could not rest happily in the realm of Hades until the last honors had been paid to their mortal remains.

It is not in a spirit of wantonness surely that Creon proclaims his decree, but as the result of short-sightedness and failure to weigh carefully all the circumstances (1242-69). The poet

represents him as a man who, resolved τῶν ἀρίστων ἀπεισθαι βουλευμάτων, lays down for his guidance certain principles which he is determined rigidly to obey, but by the narrow-minded and passionate application of which he falls into ἀβουλία. (Schneidewin, p. 26.) When his command has been disobeyed, his mind, wholly possessed by the consciousness of his supreme authority, becomes the more embittered the more he hears the timid utterances of the Chorus, the counter arguments of Antigone and of her more submissive sister, of his own son, and finally of the revered seer. He expresses the sentiments of a despot (667, 738), insults the Chorus (281), derides Antigone (524), and cherishes unfounded and rash suspicion against all, — against Ismene (488), against a part of the citizens (290), against the venerable Tiresias (1035); he cannot from the outset imagine any other motive for the violation of his edict than the basest of all, bribery (221). Although he becomes convinced of the innocence of Ismene, he nevertheless causes her also to be arrested (579), and in a moment of passion (769) orders her to be led forth to die with her sister. His anger impels him to indulge in extravagant expressions (486, 668) and in threats of useless cruelty, as, for example, that he will compel his son to witness the execution of his betrothed (760). Finally he loses his self-control completely, he slanders the prophet (1055), and blasphemes the gods (780, 1040). Not until he hears proclaimed the dreadful vengeance of heaven, about to fall upon him and his house, does he bow in submission. And the more stubborn and violent he was before, the more completely does he now find himself crushed by misfortune. The mighty blows smite him one by one: his son's fury, that renders him oblivious of filial piety, his son's death, the death of his own wife, her curse. Despairing, overwhelmed, full of bitter self-reproach, in death alone he sees release. The attendants support him and lead him away, broken in body as well as in mind.

The counterpart of Creon is Antigone, who is resolved from the first to honor the gods and to discharge her duty to her brother at any cost. Had it not always and everywhere been incumbent upon the nearest relatives to provide the funeral rites? That her sister is not willing to join her in this task seems to her a flagrant

violation of sacred obligation. She treats her harshly and with scorn. Having accomplished the deed, Antigone makes no attempt to escape the hands of those appointed to seize the perpetrators. She comes before Creon, in the proud consciousness of doing right, filled with contempt for the man who will not grant the dead his rightful repose. This accounts for the harshness of her manner towards him also. His threats do not frighten her; with calm deliberation she had from the first looked the consequences of her conduct squarely in the face. But that she has really made a sacrifice, that life has some value in her eyes, becomes apparent when she goes to her death. Sophocles does not represent stereotyped figures, but human beings. So long as Antigone has to act, she is animated by her sense of duty; but now she feels the full terror of the premature death to which she has been so unjustly condemned. Now first she realizes that she has sacrificed her affections also upon the altar of duty. Prior to the fulfilment of her task, there is no intimation of her love for Haemon, no wavering. Unlike the modern playwright, Sophocles does not mix motives; he makes single-minded characters. Even when Antigone stands before Creon, she is still inspired by a single thought, her duty to her brother. The dead body might again be uncovered, as it had been before by the guard, at the command of Creon; but her pride forbade any attempt to soften his heart by an allusion to his son. Nor was there any consideration of personal interests and favor, but simply of justice and hallowed law. But when there is nothing more left her in this life to do, then she laments that she is not to share in the marriage hymn, that she must depart unwedded. Here she shows herself a woman. No sooner, however, does she enter the sepulchral prison than her energy is aroused anew. She waits not for famine to waste her away, but herself cuts at once the thread of life.

She is a maiden of heroic type, in action strong, in speech often sharp. But the Greek ideal of a woman is not represented alone by a Penelope, that uncomplaining sufferer. This we may learn from the truest ideals of womanhood, the goddesses; for the ancients fashioned their divinities after their own image. Take, for example, the virgin goddess Athene, who is a warrior. Her stat-

ues wear a cold and hard expression; Sophocles portrays her unfeeling enough to deride Ajax, whom, in her wrath, she had deprived of reason. The virgin Artemis is a huntress, and is represented in art as having a firm and muscular form; in the earliest times she demanded bloody sacrifices. Hera dared to bid defiance to the father of gods and men; in Homer she had even Aphrodite go into battle.

But in our play the gentle side of womanly nature also finds its type. Ismene is yielding, full of affection for her sister and her deceased brother. She is self-sacrificing, too, for she wishes to die with her sister. But she is brave only in suffering, not in action. Thus she serves by her contrasted character to make Antigone's heroic greatness more conspicuous, just as Chrysothemis forms the counterpart of her sister in the *Electra* of Sophocles.

Hæmon clings with tender affection to Antigone's lofty soul; his heart is consumed with love. With filial respect he approaches his father; but, indignant at the unreasonable treatment of his affianced, he allows himself to be carried away so far as to harbor violent and resentful feeling, and, in the moment of extreme despair, to attempt a dreadful crime. The violence of his passion and the turbulent blood of youth have overpowered him; but he regains his self-command, and plunges the dagger into his own side.

Eurydice appears on the stage but for a moment, yet leaves behind an impression that is deep and abiding. She is wholly a mother. Her determination is made the moment she hears of her son's fate; she cannot bear to survive her last remaining child.

Full of dignity, with a serene confidence in his gift of prophecy, and conscious of his sacred vocation, the venerable Tiresias advances to the gates of the palace. His counsel ought to suffice. But when this has been repulsed, when even the sanctity of his calling has been assailed, he pours the vials of his righteous wrath upon the guilty head of Creon, and the catastrophe succeeds.

The messenger describes with manifest interest and sympathy the calamity that has befallen the house. But the guard thinks only of himself. He shows the verbosity, the fondness for details,

and the wit, of the common man. In the same way Homer places Thersites in contrast with his hero.

We come last of all to the Chorus. The Chorus do not approve Creon's edict (211, 278, 1260, 1270), but, as subjects, they acknowledge the legal power of the absolute ruler (500, 873), maintaining towards him the loyal obedience which they have paid his predecessors. Their venerable years forbid their interference by deeds of personal violence. In meditative mood they regard the occurrences that come to pass, but do not try to resist or hinder them, as may be inferred particularly from 681 and 725. On two occasions, however, they influence Creon's decision; once, when they save Ismene (770) from the rashness of the king, and again (1100) when they incite him, already wavering in his purpose, to decisive and immediate action. As in 1094 and elsewhere, so at the close of the play they draw conclusions from the course of the action and the sentiments of the speakers.

The Choral Odes mark the successive steps in the development of the play. After the dramatic plot has been indicated in the prologue, the Chorus enters with its song of triumph. After the burial in violation of the decree of Creon, the Chorus celebrates human skill and wisdom, and condemns arrogance. After Antigone has been detected and arrested in the act of performing the burial, the Chorus bewails the inherited woe of the house of the Labdacidae, and the helplessness and shortsightedness of mortals as contrasted with the almighty power of the ever blessed Zeus. When Oedipus has left his father in passion, the Chorus celebrates the power of love, which has proved superior even to filial piety; thereupon follow lyric stanzas from the Chorus and Antigone alternately; and these are concluded by an ode of consolation addressed to Antigone, who is then led away to her death. Finally, when Creon has relented, the Chorus sings a joyful hymn in praise of Dionysus, the protector of Thebes and the divine patron of the theatre.

Of the seven extant plays of Sophocles the *Antigone* is marked by the severest style. No other play equals it in the extent of the choral odes, the number of metric verses being more than one-third of the whole number in the play. Before the time of

Aeschylus only one actor was employed, and in this play we find Creon (162, 766, 1091), and afterwards the messenger (1155, 1244), alone upon the stage in a colloquy with the Chorus. The third actor was introduced first by Sophocles. In the *Antigone* the three actors are together on the stage only in the second episode, and even there only two persons at a time (not counting the Chorus) are engaged in the dialogue; the guard remains silent as soon as Antigone begins to speak, and so does Antigone when words pass between Ismene and Creon. The parados contains anapaestic verses, the regular rhythm in Greek marches, and states the occasion of the entrance of the Chorus. This is the old form. The Chorus announces the entrance of all the principal persons, except in the case of Tiresias. The anapaestic and iambic verses that conclude melic strophes are likewise in strophic correspondence. Sophocles has avoided only in this play a change of speaker within the limits of one trimeter. The resolution of a long syllable into two short ones in the trimeter is found in this play only twenty-nine times (besides six times in the case of proper names), less frequently than in any other play of Sophocles with the exception of the *Electra*. Nowhere is an anapaest found in the first foot of the trimeter. A rigid symmetry is observable not only in the corresponding parts of the odes, but also sometimes in the relative number of lines given to each speaker in the dialogue.

There is nothing in the *Antigone* from which it is to be inferred that this play formed one of a tetralogy. Both the other extant plays, the material of which is taken from the same myth, the *Oedipus Tyrannus* and the *Oedipus Coloneus*, are distinguished from the *Antigone* by a different conception of the characters and treatment of the story, and by peculiarities of versification. There are, besides, many traditions that the *Oedipus Coloneus* was written in the last year of the poet's life. Sophocles brought it to pass that single plays also were admitted to the dramatic contest. The custom of presenting tetralogies, although still practised during his lifetime, soon afterward became obsolete.

1. ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.¹

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως² θάψασα τὸν Πολυνείκην ἐφαράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθείσα παρὰ τοῦ Κρέοντος ἀνήρηται.³ ἐφ' ἣ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἐαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἐαυτὴν ἀνείλεν.

Καίται δὲ ἡ μυθοποιία καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόνῃ.⁴ πλὴν ἐκεῖ φαραθεῖσα μετὰ τοῦ Αἰμόνος⁵ δίδεται πρὸς γάμου κοινωνίαν καὶ τέκνον τίττει, τὸν Μαίονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς, ὃ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερότων. προλογίζει Ἀντιγόνη. ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Ἑρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκου καὶ Ἀντιγόνης ἀναίρεσις καὶ θάνατος Αἰμόνος καὶ μόρος Εὐρυδίκης, τῆς Αἰμόνος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ

¹ Named canonically Aristophanes of Byzantium. He was a grammarian and critic who lived in the second half of the second century before Christ, and was librarian of the Alexandrian library.

² Inasmuch as Creon in his position of ruler was the representative of the state.

³ See L. and S. *loc. cit.* 11.

⁴ Only fragments of this play have been preserved.

⁵ If this is not a corrupt reading for *μετὰ τοῦ Αἰμόνος*, *αὐτῷ* should be supplied with *ἔσθω*, and it is to be assumed that in the play of Euripides Haemon aided Antigone in the interment of her brother, as, according to another myth, did Argis, the wife of Polyneices.

στρατηγίας.⁶ εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο λβ'.⁷

II. ΣΑΛΟΤΣΤΙΟΤ⁸ ΑΝΤΙΓΟΝΗΣ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στα-
σιάζεται δὲ τὰ περὶ τὴν ἡρώδα ιστορούμενα καὶ τὴν
ἀδελφὴν αὐτῆς Ἰσμήτην. ὁ μὲν γὰρ Ἴων⁹ ἐν τοῖς
διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ
3 ἱερῷ τῆς Ἥρας ὑπὸ λαοθάλαστος τοῦ Ἐτεοκλέους.
Μίμνερμος¹⁰ δὲ φησι τὴν μὲν Ἰσμήτην προσομιλοῦσαν
θεοκλυμένῳ¹¹ ὑπὸ Τυδείῳ κατὰ Ἀθηνᾶς ἐγκέλευσιν
τελευτῆσαι.

Ταῦτα μὲν οὖν ἐστὶ τὰ ξένως περὶ τῶν ἡρωίδων
10 ιστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς
ὑπείληφε καὶ φιλαδέλφους δαίμονίως, ἥ καὶ οἱ τῆς
τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθεινται.
τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης
τὴν ὑπόθεσιν Ἀντιγόνης.

⁶ The Samian war began in the spring of Ol. 84, 4 (442 B.C.). If Sophocles was appointed to a generalship in this war in consequence of the favorable impression made by his *Antigone*, it seems likely that the presentation of this play occurred at the great Dionysia immediately prior to his appointment. Accordingly 442 B.C. is the commonly accepted date of this play.

⁷ Is reckoned as the thirty-second. If the time of their presentation is meant in this statement, these thirty-two plays would be distributed over the period lying between 469 B.C., when Sophocles presented his first play, and 443 B.C.

⁸ Salustius: Σαλοῦστιος, σοφιστής. ἔφησεν εἰς ἀκροασίαν καὶ ἡρόδοτον ἱστορῶν, καὶ ἄλλοι.

⁹ Ion was a writer of tragedy, of lyric poetry, an historian and philosopher, and lived in Chios about the time of Sophocles. The *Diithyrambia*, in which the statements referred to were contained, have not been preserved.

¹⁰ Mimnermus of Colophon, an elegiac poet who flourished about 630 B.C. Bergk, *Poet. Lyr. ii.* Nr. 21: videtur excludere id quod de Antigone dixerat Mimnermus.

¹¹ Theoclymenus, the seer mentioned in the *Odyssey*, xv. 329, xvii. 161, xx. 360.

- 14 ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους. καὶ Ἄντιγόνη, θάπτειν αὐτὸν πειρωμένη, παρὰ τοῦ Κρέοντος κωλύεται, φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται. καὶ Λῆμων δέ, ὁ Κρέοντος, ἔρων αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ, αὐτὸν διαχειρίζεται.
- 20 ἐφ' ᾧ καὶ ἡ μήτηρ Εὐριδίκη τελευτᾷ τὸν βίον ἀγχόνη.

III.

- Ἀποθανόντα Πολυνείκην ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κτηρύττει μηδὲνα αὐτὸν θάπτειν, θάνατον τῇν ζημίαν ἐπειλήσας· τοῦτον Ἄντιγόνη ἢ ἀδελφὴ θάπτειν πειράται. Καὶ δὴ λα-
- 5 θοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἳ ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροισιν. οὗτοι τὴν κόμην τὴν ἐπιβεβλημένην καθαίραντες οὐδὲν ἥττον ἐφροῦρουν. ἐπελθοῦσα ἡ Ἄντιγόνη καὶ γυμνὸν εὐροῦσα τὸν νεκρὸν ἀνοικμάξασα ἑαυτὴν εἰσαγγέλλει.
- 10 ταύτην ὑπὸ τῶν φυλάκων παραδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις Λῆμων, ὁ Κρέοντος νιός, δὲ ἐμνάτο αὐτὴν, ἀγανακτήσας ἑαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολαμένη ἀγχόνη. Τειρεσίον ταῦτα προθεσπίσας· ἐφ' ᾧ λυπηθεῖσα
- 15 Εὐρυδίκη, ἡ Κρέωντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

ΑΝΤΙΓΟΝΗ.

Τὰ τοῦ δράματος πρόσωπα.

Ἀντιγόνη.

Ἰσμήνη.

Χορὸς Θεβαίων γερόντων.

Κρέων.

Λάικων.

Τυρεσίαι.

Φύλαξ ἄγγελος.

Ἄγγελος.

Εἰρυδίας.

MUTES :

Two Servants of Creon.

An Attendant of Tyresias.

Two Maids of Eurydice.

FIRST SCENE. ANTIGONE AND ISMENE.

Πρόλογος.

ΑΝΤΙΓΟΝΗ.

ὦ κοῦραν ἀνταδελφόν Ἰσμήνης(κάρα,
ἄρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίπου, κακῶν
ἄποϊόν σύχ' ἔτι νῦν ζῶσαι τελεῖ :

1. The rear of the stage represents a palace which has three doors, the middle door being the largest. At each side is a passable scene (4 *scènes*). That at the right of the spectators indicates the road to the city, that at the left the road to the country or to foreign parts. Antigone has sent for Ismene (18, 19) to come outside of the palace in order to hold this interview with her alone. The prologue indicates briefly the occurrences that precede the action of the play, and states the occasion of the conflict that forms the material of the tragedy (23-30).

κοῦραν: Schol. *συγγενίδα*, of the same family. — ἀνταδελφόν: of the same parents. Cf. *Arach. Eur.* 87, ἀνταδελφὸν αἷμα. — κάρα: expresses affection or respect in addressing a person. Cf. 809, 915; *A. T.* 650, ἠκούσθη κάρα. So *εἶπρε* in *Lat.* Cf. *Hor. Od.* 1. 24, 2, *l'ain eari capitis*. — By this combination of epithets Antigone betrays her emotion. The verse may be rendered: O my own dear sister Ismene, of kindred race.

2, 3. ὅτι . . . ἀποϊόν σὺχ' ἔτι: that of the ills springing from Oedipus there is none that Zeus does not bring to pass,

ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
 οὔθ' ἡδύς οὐτ' ἀλγεωδὸς ἵκετ'. ἐξ οὗ
 δυνάμιν ἀδελφοῖν ἐσπερήθημεν εἶς,
 μίᾳ θανόντων ἡμέρᾳ διπλῇ χειρί·
 15 ἐπεὶ δὲ φρουρδὸς ἔστω Ἀργείων στρατὸς
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἷδ' ὑπέρτερον,
 οὔτ' ἐντυχούσα μᾶλλον αὐτ' ἐπιμένῃ.

ΑΝΤΙΓΟΝΗ.

ῥῆθ' καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
 τῷδ' οὔνεκ' ἐξέπεμπον, ὥς μόνῃ κλύεις.

edge. The plur. makes the statement more general. For similar instances, see 60, 276, 585. V., with many other oddities, takes νῦν ἰχθύων as obj. gen. with κακὰ, i.e. evils that come upon enemies. Wind. understands by these evils the denial of burial rites, which applies equally well, however, to other interpretation.

11. Ἀντιγόνη: occasional anapaest in the fifth foot. Soph. admits the anapaest for the iambus in the first foot, and in the case of proper names also in the third, fourth, and fifth. — φίλων: obj. gen. with μίᾳ, word concerning friends. Cf. O. T. 495, φάνη Οἰκιστῆ. Aj. 222, ἄνθρωπος ἐγγυλάου.

12. ἐξ οὗ: "Soph. has not been careful to mark the exact sequence of the events preceding the action of the play. But the death of the brothers is supposed to have taken place some time before the rout of the Argive host." Camp.

13. εὐαὶνᾶδελφῶν: gen. of separation. See G. 1117; H. 748. Such combinations as εἶς . . . εὐαὶν . . . & παῖς, τρεῖς . . . ἴσους (142), αἰεὶ . . . τῶν

αἰετῶν (829), μέλαια μέλαινα (977), and contrasts in numerals like εἶς . . . μίᾳ (cf. 170, 993), are much sought by the tragic writers.

14. θανόντων: in agreement with ἀδελφοῖν. Such changes between dual and plur. are not infrequent; cf. 60. — διπλῇ: misused; so in 170, but in 53 it has the more exact sense of double, and in 51 it is poetic for εἷς.

15. ἐν νυκτὶ: night. Schol. ἐν νύ. So too in Hom. Il. xiv. 80, ἐὰς μὲν ἔσται ἡνὶ κλυδωνῷ δ' ἐν γαίῃσι κλυέσσασθαι.

16. ἐν νυκτὶ: the dialogue opens at the dawn succeeding the night in which the Argives fled. — ὑπέρτερον: further.

17. ἐντυχούσα καί: this clause is epexegetic of οὐδὲν ὑπέρτερον and in supplementary partic. const. after οὔτε — μᾶλλον: to be taken with both participles.

18. ῥῆθ' καλῶς: i.e. οὐδὲν ὑπέρτερον. A reproach is implied that Ismene did not concern herself very much with what occurred outside of the palace.

19. τοῖς: anticipates the clause introduced by καί. — ἐξέπεμπον: I sent

ΙΣΜΗΝΗ.

20 τί δ' ἔστι; δηλοῖς γάρ τι καλχαίμουσ' ἔπος.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῦν τῷ κασιγνήτῳ Κρέων
 τὸν μὲν προτίσπας, τὸν δ' ἀτιμάσας ἔχει;
 Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃ
 χρησθεὶς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς
 25 ἔκρυψε τοῖς ἐνερθῶν ἐνταμον νεκροῖς.

24 W. χρηστοῖς.

for you (so come) ant. The acc. is used here for the mid.; so νήφω in 191; mid. in O. T. 952. *et μ' ἐκείνῳ δέῃν ἦν δὲ θαλάσσης.*

20. δηλοῖς: trans., its object being the following clause. Cf. 242, 471. — καλχαίμουσα: the excited mind is often likened to the sea made dark by a storm. So Eur. *Herod.* 40, *καὶ τοῖδε καλχαίμου τέσσαρι.* Cf. *Horn. Il.* xiv. 553 *καλὰ δὲ δὲ ἀπὸ τῆς σέβης.* — *ἔπος*: matter; means of internal obj.

21. τί . . . ἔχει: the statement put in the form of a question expresses indignation. — γάρ: used here, and freq. in the dialogue, with an ellipsis of that for which the sent. thus introduced gives the reason. "Yes" or "No" may then be supplied to suit the connection. Cf. 511, 517, 656, 743. — τάφον: "since the partic. *ἀντιπύρ* and *ἀντιπύρ* are used in the sense of *ἀντιπύρ* and *ἀντιπύρ*, the gen. seems to depend on the idea of *νέκρ* in both, though it is more directly joined with the latter partic." Wund. See G. 1133; H. 743. IV., III., and others take *τάφον* as a possessive gen. with *ἀντιπύρ*. — *νῦν*: dat. of interest. — *τῷ κασιγνήτῳ*: the whole

in appos. with *ἀντιπύρ*, *νῦν μὲν . . . νῦν δὲ*. Cf. 681. G. 914; H. 124 d.

22. ἀτιμάσας ἔχει: the acc. or pf. partic. with *ἔχει* is used either as an emphatic form when the idea of possession is to be expressed, or simply to denote more vividly the continuance of the state or condition effected; here, and freq. in tragedy, in the latter way. Cf. 52, 71, 180, 192.

24. χρηστοῖς *κρίν.*: having treated with righteous justice and according to law. See App. — *ἐπὶ δίκῃ*: Cf. Eur. *Phoen.* 1051, *ἐπὶ δίκῃ*.

25. ἐκρυψε: buried; so in 285. — *ἐνερθῶν*: lit. from below. So *ἐνερθῶν*, *ἐνερθῶν*, *ἐνερθῶν*, etc., are often used without reference to motion. Cf. 1070. — *νεκροῖς*: the Greeks seem to have believed that the spirits of the dead whose bodies were unburied could not enter into the realm of Hades, but were doomed to wander until their bodies received burial rites. No curse was so terrible as that one "might die without burial." It is, therefore, not surprising that the tragedy of the *Antigone* should hinge upon the discharge of this duty. Cf. *Horn. Il.* xxiii. 71 ff.

τὸν δ' ἀθλίως θανόντα Πολυνείκοις νέκυν
 ἀπτοῖσιν φασιν ἐκκεκρηῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκυσαί τινα,
 εἴαν δ' ἀταφον, ἀκλαυτον, οἰκνοῖς γλυκύν
 30 θησαυρὸν εισοράσῃ, πρὸς χάριν βορᾶς.
 τοιαῦτά φασιν τὸν ἀγαθὸν Κρίοντα σοὶ
 κάμοι — λέγω γὰρ κάμει — κηρύξαντ' ἔχειν,
 καὶ δεῦρο νῦν εἶσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 συμφῇ προκηρύσσοντα, καὶ τὸ πρᾶγμ' ἄγειν
 35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοὶ ταῦτα, καὶ δείξεις τάχα

23. τὸν δ': *τίς ἀντιθετικὸς ὁμοῖος* in 23. — ἀθλίως: indicates the pity of the sister. — θανόντα: belongs to Πολυνείκοις in thought, although in agreement with νέκυν.

27. φασιν: subj. indef., like the Eng. they say. — ἐκκεκρηῦχθαι: pass.; the following info. are its subj.

29. εἴ: the subj. is πάντα implied in τὸ. — ἀταφον: supply εἴναι after εἴν. Cf. Troch. 1053, ἀγόντων δ' εἴν. — ἀκλαυτον: dat. of interest with θησαυρὸν [= εὖρημα], which is in appos. with νέκυν.

30. πρὸς χάριν βορᾶς: either expresses the purpose, *in vobis oleum* in ὅς αὐτοῖς βορᾶ, or perhaps better taken with ἀταφον, when the sense will be looking to the pleasure of a repast (Schol. πρὸς τέρψιν τραπεζῆς), or looking *hymn* (it) for the sake of food (πρὸς χάριν = εἶναι).

31. τὸν ἀγαθόν: ironical. So in 275.

32. οὐκ ἀμοί: the decree was proclaimed to the citizens, but Antigone represents it, with an exaggeration due to her excited feelings, as aimed

only at Ismene and herself, since the duty of interment pertained to them first of all as the nearest of kin to the slain. — κάμει: treated as an isolated word. κάμει might have been repeated. Cf. 64 in 567.

33. μή: unites in Soph. with εἴ, οὐ, οὐκ, and ἀνδ, by *synthesis*. See G. 47; H. 78. Cf. 267, 535. For the use of μή with a partic. expressing cond., see G. 1612; H. 1025.

34. προκῆ: pred., with προκηρύσσοντα. — προκηρύσσοντα: for the use of the 3rd partic. to express purpose, see G. 1553, 4; H. 909 c. — ἄγας: *habeo, habeo*; like *ἴασι, δυνάω*.

35. οὐ παρ' οὐδέν: *ex aequo* to nothing, i.e. of no account. Cf. 466. — οὕτως: *propterea*.

36. προκεῖσθαι: supply νέκυν from 35 as indir. obj. — δημόλευστον: by public law. This compound is not found elsewhere except in Lycophron (Alex. 281, πρὸς θεῶν δημόλευστον), who borrowed it from Soph.

37. αἴψας τε: such is the situation. Cf. El. 701, ταῦτά σε τρεῖς

εἴτ' εὐγενὴς πέφυκας αἶτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ᾧ ταλαῖφρον. εἰ τὰδ' ἐν ταύτοις. ἐγὼ
40 λύουσ' ἂν ἢ φάππουσα προσθείμην πλέον;

ΑΝΤΙΓΟΝΗ.

εἰ συμποιήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποιὸν τι κινδύνουρα; ποῖ γνώμης ποτ' εἶ;

ΑΝΤΙΓΟΝΗ.

εἰ τὰν νεκρὸν ξὺν τῇδε κουφίῃς χερσὶ

desis. — *sol*: critical *des*. G. 1171; II. 770.

38. ἐσθλῶν: *sc. καὶ*. In accordance with the principle of the ancients *fortius creantur fortibus et uinis*. Cf. *Phil.* 874. εὐγενὴς ὁ φύσει εὐδ' εὐγενῶν ὁ καὶ.

39, 40. τί . . . προσθείμην πλέον: III. *what more could I add, i.e. of what use could I be?* (*not as L. and S., what should I gain?*). Cf. *O. C.* 107, οἷν βέλαι θέλαινι προσθόλαι χάρις: — εἰ τὰδ' ἐν ταύτοις: Schol. εἰ ταῦτα κρίνω δαίμοντα. — λύουσ' ἢ φάππουσα: a colloquial phrase, like εἰ θέω ἢ εἰ φωνῶν, *either way* or *in what possible way*. The expression is evidently borrowed from the art of weaving, "by loosening the web or by tying fast a new thread." Cf. *Aj.* 1310, εἰ μὴ λυέμεν ἀλλὰ πύλλομεν ὄρου. W. understands *λύουσ' αἴνεον* to refer definitely to Ismene's attempt by entreaties to dissuade Creon, and φάππουσα to her violent opposition, which would involve a new conflict. Others take *αἴνεον* in the sense of

suasory, i.e. *suasory* (like *λύειν ὄρου*), and φάππουσα in the *apostrophe* sense of *confirming* (Schol. βεβαιῶσαι) the decree. So L. and S.

41. ξυνεργάσει: the ending *-ει* for the more usual *-ς* is freq. in the dialect. Cf. 90, 98. See G. 624; II. 384.

42. κινδύνουρα: *vigilantia* occurs after the first two verbs in the preceding verse — γνώμης: *pari. gen.* G. 1088; II. 757. — εἰ: *scilicet* *etiam*. Cf. *O. C.* 170. καὶ τὴν προσθόλαι χάριν;

43. The context of 41 is continued as if 42 had not intervened. Antigone's calm decision presents a strong contrast to the painful agitation of Ismene. — ξὺν: *together with* τῇδε χερσὶ, i.e. τῇ ἐξ ἑσθ' χερσὶ. Antigone holds up her right hand as she speaks. Others join *χερὶ* directly with *κουφίῃς* and take *ξὺν τῇδε* as equiv. to *ξὺν ἐμῇ*. — κουφίῃς: *κουφίζω* = *to raise up for burial*. Antigone's first intention is to lift the body with Ismene's help, and give it proper burial. Being unable to do this unaided, she sprinkles the dust.

ΙΣΜΗΝΗ.

ἦ γὰρ καὶς θάπτειν σφ'. ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

45 τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἦν σὺ μὴ θέλῃς,
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἐλώσσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλιά, Κρέοντος ἀντειρηκότος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἶμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ
50 ὥς νῦν ἀπεχθὲς δυσκλεῆς τ' ἀπέωλετο,

46 W. brackets this verse.

44. γὰρ: expresses surprise, like Lat. *nam*, Eng. *now*, why. What, do you intend, etc. Cf. also 574, 732, 736. — σφ' and the Dor. *sis* are used by the tragedians for the singular and fem., sing. and plur. σφ' is sometimes used reflexively, and *sis* may be neut. — ἀπόρρητον: in appos. with θέπτειν.

45. τὸν ... ἐμὸν *et c.*: in appos. with σφ'. — ἄλλῃ: sc. θέπτειν. Antigone says "I shall at any rate bury my brother, and in doing that yours also, (if you shall not be willing to do it." Others with a different punctuation: "I shall at least bury my brother even if you shall not be willing to bury yours."

47. σχετλία *staring, reckless*. Ismene comes back to the thought of 44.

48. οὐδὲν: aut. — τῶν ἐμῶν: though plur., refers particularly to Poly-

nicea. Cf. τοὺς φίλους, 30. Gen. of separation with ἀργεῖν. — μέτα: i.e. μετὰ τῷ.

50. "Ismene now bids her sister reflect upon the series of misfortunes which had befallen their ill-starred family, and not add by her imprudent conduct to their troubles." 51. — νῦν: lat. of interest.—ἀπεχθὲς δυσκλεῆς: *detested and infamous*. For the Hom. version of the Theban myth, see Hom. *Od.* xi. 271 ff. In the three plays written by Soph. on the Oedipus legend the details of the story are varied to suit the purpose of each play. In the *O.C.*, the aged king yaseses from earth by a glorious translation; the Thebans desire the possession of his grave, and the place of his departure becomes in Attic legend a sanctuary of refuge. In the *O.T.*, the death of the king does not follow upon his self-inflicted blindness, and in this

ἀλλ' ἐννοῶν χρη τοῦτο μὲν γυναῖχ' ὅτι
 ἔφμεν, ὥς πρὸς ἀνδρας οὐ μαχουμένα·
 ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρείσσωνων,
 καὶ ταῦτ' ἀκούειν κατὰ τῶνδ' ἀλγίονα.
 65 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
 ξύγγνοιαν ἴσχω, ὥς βιάζομαι τάδε.
 τοῖς δ' ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
 περισσὰ πρᾶσσειν οὐκ ἔχει νοῦν οὐδένα.

ANTIGONE.

οὐτ' ἂν καλέσασμι· οὐτ' ἂν, εἰ θέλοις ἔτι

61. τοῦτο μὲν: *id est*, in the first place, with which *scilicet* below is connected. Cf. O. C. 440, τοῦτο μὲν... ὡς δέ. Cf. also Phil. 1388, τοῦτο μὲν... ἵνα. — γυναῖκα: pred. after ἔφμεν. See O. 907; H. 590. L. and S. read R. Π. Cf. 70.

62. αἶς: join with μαχουμένα; lit. as not being about to contend, i.e. as not being (δὲ παύειν) to contend. Cf. O. 7. 625, ὡς εὐχ' οὐδέποτε λόγους; El. 1035, ὡς οὐχ' ἀνδράσιν αὐτὴν ἐνέει. The same sentiment is found in El. 1397, γυνὴ μὲν οὐδ' ἀνδρὶ φρενὶ, οὐδ' αἶμα δ' ἀνδρὶ τὴν ἀνδρῶν χρεῖ.

63. οὔνεκ'... ἀρχόμεναι: three clauses are proposed: (1) οὔνεκ' = *scilicet*, because, and ἀρχόμεναι depends on ἔφμεν. (It may be objected that ἀρχόμεναι is not stated to be a determination of nature but a result of circumstances.) (2) οὔνεκ' as before, but ἀρχόμεναι depends on χρη supplied from 61. (But is not the principal notion in *εἰς*?) (3) οὔνεκ' = *scilicet*, and ἀρχόμεναι depends on ἀρχόμενα as an expository inf., where *scilicet* might be prefixed. So W. and most edit. — ἀρχόμενα: for the form, see G. 177, 1; H. 870 D, c.

64. καὶ... καὶ: both... and 169.

— ἀκούειν: obey. Cf. El. 1. 340, τῶν κατηγόρων ἐπὶ πάντ' ἀκούειν. — τῶνδ': refers to he same as τούτων.

65. τοὺς ὑπὸ χθονός: refers to Polynece. In 77 Antigone first refers to the gods. The plur. as in 10.

66. The tragic writers often use in place of the verb the corresponding subst. with ἔχειν, ἵσχειν, εἶναι, κρῖναι, τίθεσθαι, to make prominent the state implied in the verb. — τῶνδ': accus. of cognate meaning, the noun being implied in the verb. G. 1064; Π. 716 d. Cf. Lat. haec eger. Cf. 1078.

67. βεβῶσι: the verbs come, go, and stand are often used by the tragedians for the more colorless become and be. Cf. El. 1056, δὲν ἐν ναυαῖς βεβῶσι. — Ἰσμενός refers to Creon.

68. περισσὰ: things superfluous, hence extravagant.

69. ἔτι: in anticipation of ἔπειτα, before which it is repeated. Such a repetition of *scilicet* often occurs when special emphasis is to be given to some word or phrase in close connection with which *scilicet* is then placed, as *scilicet* γὰρ in this sent. See GMT. 228.

70 πράσσειν, ἐμοῦ γ' αἰὴ ἡδέως ὀρέσκεις μέτα.
 ἀλλ' ἴσθ' ὅποια σοὶ δοκεῖ· κεύθων δ' ἐγὼ
 θάψω. καλὸν μοι τοῦτο ποιοῖσθαι θανεῖν·
 φίλην μετ' αὐτοῦ κείσασμαι, φίλον μέτα,
 ὅσια πανουργήσας. ἐπεὶ πλείων χρόνος
 75 ὅν δει μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε·
 ἐκεῖ γάρ αἰεὶ κείσομαι. σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ὅτι μ' ἀτιμάσας ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφησ' ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τὰδ' αἶν προὔχοι· ἐγὼ δὲ δὴ τάφου
 χώρους' ἀδελφῶν φιλότατος πορεύσομαι.

71 W. ὑποῖα. 75 W. αἰεῖ.

70. ἐμοῦ: with μέτα; for the accent, see G. 116; II. 109. — ἡδέως i.e. ἡμέλ. Cf. 431. Transl.: wouldst thou act with me so hyacinthine to me.

71. ἴσθ' ὅποια σοὶ δοκεῖ: be such as seems good in your sight (i.e. ἡμέλ). ἴσθ' from ἴσθαι. Cf. Pl. 1019, τὰς τὰς εἰμ' ἴσθαι.

72. θάψω: the position of this word and the following ἄντικλον give emphasis and indicate the firm determination of the heroine. "Antigone knows from the beginning, with the heightened consciousness of passion, the consequences of her act. There is no 'irony of fortune' so far as she is concerned." Camm.

74. δὸς πανουργήσας: presents in a striking light the entire conflict of this tragedy. Antigone violates the decree of the ruler, but in doing so she performs a religious and holy

deed. Cf. 521. The form of the expression is the so-called *explanon*. So in Eng. "cruel kindness," "wise provocation." The Oxford edit. quotes from Young's *Night Thoughts*, "with pious sacrifice a grave I stole."

75. ἐν: accus. of duration of time. — τῶν ἐνθάδε: conceitly for ἃ ἐν θῇ μ' ἀρέσκειν τοῖς κάτω. For the gen., see G. 3163; II. 643 h.

76. ἐστὶ: i.e. in Hades.

77. τὰ τῶν θεῶν ἔντα: i.e. ὁ τοῖς θεοῖς ἔντα περὶ τῶν, the rites of burial. — ἀτιμάσας ἔχε: see on 22.

78, 79. τὸ δρᾶν: join with ἀμήχανος. G. 1546; II. 973. I am incapable of acting against the will, etc.

80. αἶν προὔχοι: *prophetai*, hold before one's self as a screen, hence allege as a pretext. For the opt. with ἐν expressing will conditional, see G317. 237. — ἐγ: now, as the next thing to be done,

ΣΙΜΩΝΗ.

οἶμοι ταλαύης, ὥς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὺν ἐξόρθου πότμον.

ΣΙΜΩΝΗ.

ἀλλ' οἶν προσηνύσης γε τοῦτο μηδενὶ
85 τοῦργον. κρυφῇ δὲ κεῖθε, σὺν δ' αὐτως ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἶμοι, καταῦδα. πολλὰ ἐχθίαν ἔσει
σιγῶσ', εἰ μὴ πᾶσι κηρύξης τάδε.

ΣΙΜΩΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἷ' ἀρέσκουσ' οἷ' μάλισθ' ἀδεῶ με χρῆ.

ΣΙΜΩΝΗ.

90 εἰ καὶ δυνήσῃ γ'· ἀλλ' ἀμηχάνων ἐρᾷς

82. ταλαύης: with οἶμοι and ὥς the tragic writers connect pron. and adv. in the gen. only when there refer to the second or third pers. For the first pers. the nom. is used. Hence ταλαύης must refer to Antigone. See C. 1129; P. 781. — δε: excl.; so in 330, 1178, 1270.

84. ἀλλ' οἶν: out of all events — προσηνύσης: . . . μηδενὶ: the usual position of the neg. before the capitalized is here reversed. So Phil. 322, οἶμοι φράσῃ μὴ μὴ ἴδω. For the subj. in prohibition, see C. 1245; H. 874 κ.

86. οἶμοι: here an excl. of insistence. Cf. 320. Oh, no! Speak it out

(καταῦδα)! — πολλὰ: adv. accus. This form, which is Ion., occurs in tragedy besides here only in Trach. 1190 (πολλὰν ἔλατο), and there also in a trimeter.

87. σιγῶσ': by your silence. εἰ μὴ ἐπὶ capitalis σιγῶσα further. Such a neg. additional clause to give emphasis to the affirmation is not infrequent. Cf. 443, 492. Antigone shows her increasing emotion.

88. θερμὴν ἐπὶ ψυχροῖσι: you have a heart hot for chilling words, i.e. that caused one to shiver with fear. So Dem. speaks of colder words, and Phil. has κρυότερ μαθήματα.

90. ἀμηχάνων: you desire impossible

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρόκει τὰμνηχαια.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λήξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκίσει δίκη.93 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεῶν ταῦτο· πείσομαι γὰρ οὐ
τοσαῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε τοῦτο δ' ἴσθ', ὅτι
αἶνον μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

to do things. ἄνεστα θυμὸς: was almost proverbial.

91. οὐκοῦν: to be distinguished from οὐκέναι. — πεπαύσομαι: the tense is emphatic. See O. 1200.

92. ἀρχὴν: adv., or adv.; join with αὐτῷ. See O. 1000; II. 710.

93. ἐχθαρεῖ: pres. in sense. — ἐξ ἐμοῦ: differs from ἐκ ἐμοῦ as indicating source rather than agency. It suggests ἐξ ἐμοῦ in 95.

94. Contrasted with the sentiment of 72. — προσκίσει δίκη: you will be jointly hateful to him that is dead.

95. εἰ: one syllable by synizesis. Cf. O. T. 1451, ἀλλ' εἰ μὴ νόμιμα. — ἐξ ἐμοῦ: more emphatic than ἐκ. Cf. 1210; Elmsl. 619, ὁ δὲ τοῦ θυμίστου.

96. τὸ θανάσι τούτου: sarcastic; what seems to you so dreadful, referring to the thought of 89. — οὐ: stands after its verb, as in 221.

97. μὴ οὐ καλῶς θανεῖν: Schol. with ἀνὴρ τολῶναι ἀπὸ τοῦ οὐ.

καλῶς καὶ καλῶς θανόντων ἀντιπρόθετον. For μὴ οὐ where αὐτὸς strengthens the preceding neg., see O. 1610; II. 1034.

98. ἔρχαι: in the sense of going away about 1100, 1167. — τοῖς φίλοις: the sense as in 73; you are truly full of love for your loved ones, mourning over Polyneikes. So IV. and many edit. following the Schol., εἰσέλθω δὲ τῷ θανάτῳ. But this seems tame, and inconsistent with the character of Ismene, who would not wish to imply that her love for her brother was less than Antigone's. Cf. 67 ff. Preferable is the interpretation of Nauck, Benitz, Wail, et al., who understand Ismene to say "be never devoid of good sense you may be, you are still truly beloved by your friends," i.e. especially by Ismene. What can mean either being or beloved. — Antigone retires behind the last ψαλκίον. Ismene returns to the ποικίλ' ἀμειβόμενα within the palace.

SECOND SCENE. CHORUS. AFTERWARDS CLEON WITH TWO
ΠΑΡΑΙΤΕ.

Πάροδος.

ΧΟΡΟΣ

Στροφή 1.

- 100 ἀκτὶς/ἀελίου, τὸ καλλίστων ἐπταπύλων φαίν' ὀψίβα;
τῶν προτέρων φάος,
ἐφάνθη ποτ', ὃ χρυσέας ἀμέρας βλέφαρον. Δις καὶ αὖν
106 ὑπὲρ ρεῖθρον μολοῦσα,

Antigone goes to the Νῆμεαι ὄρεα (cf. Aesch. Sept. 460), before which the brothers had fallen and near which the corpse of Polyneices was lying. The Chorus, composed of fifteen venerable and prominent citizens of Thebes, enter the orchestra through the right parodos. They halt and greet the rising sun, probably in the attitude of prayer, with raised arms and extended hands. They exult in the victory. Then they advance to their position about the thymele in the proper marching measure, the anapaestic, and depict in alternant march and dance movements the struggle and its issue. At the close of the ode, they give expression anew to the joy of the triumph, and exhort to give thanks to the gods. The Chorus remain in the orchestra during the whole of the play. The first strophe and antistrophe of the ode consist of smooth Glyconic verses, in which the first period portrays the advances of the steeds of the sun and the retreat of those of the enemy, and the second period, with the resolved tribulations (106, 126), the rapidity of the flight and the tumult of the battle

The Phocraean verse usually forms the close of Glyconic periods. Between the strophes intervene anapaestic systems. These formed in the oldest style of the tragedy the proper parodos. Here also they serve as a march measure. The last system serves to introduce the person who is next to appear on the stage. While such an announcement of the person never occurs in the case of menials or messengers, it is rarely omitted in other instances (once in this play, 983) in the older drama.

100. ὁλίον Dor. of ὁλίον, Att. ἥλιον. The lyric parts of the tragedy have many Dor. forms, since the odes and choral hymns in honor of Dionysos, from which the drama was developed, had their origin among the Dorians.

101. ἰσχυρά: a standing epithet of Thebes (cf. 112, 161), distinguishing it from Egyptian Thebes, which was ἀσκήματα.

102. τῶν προτέρων: a misreading of two words, ἀελίον τῶν προτέρων, and ὁλίον τόντων. So in 1212.

103. ἐφάνθη: with φάος, φάν, is an instance of what the rhetoricians call παρέχουσι. Cf. 924. Phil. 227, ἔφην

τὸν λεῖκασπ' Ἀργόθεν | ἐκ' ἑφ' ἄ' βάντα | πανταγία,
φυγέδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ.

110 ὄν' ἐφ' ἡμετέρῃ γῇ Πολυνείκης,
ἀρβύς νεκίων ἐξ' ἀμφιλόγων.

106. W. Ἀργοντι. 108. W. ὀξυτέρῳ.

δρακτος φῶς. — *πῶς*: at length. The day of deliverance had been long wished for.

104. βλάφαν: poetic for ἔμα. *Σκτ., Phoen.* 643, calls the moon *πυλὸς ἀφ' ὧν βλάφαν*.

105. Διφραίων: the stream of Dirce flows along the western portion of the city, but unites afterward, north of it, with the river Ismenius, which flows along the eastern part. Soph. unites both under the name of the one more celebrated in the myth. *Cf.* 544. No where in Greece can purer and cooler water be found than at Thebes. The Theban poet whom Horace calls "Thraceus corymbus" begins his first Olympian ode with *ἄρσεν μιν Περ.* — *πῶς*: ever.

106. λεῖκασπας: the Argives are called *λεῖκασπας στρατὸς* in *Eur. Phoen.* 1000, and in *Acch. Sept.* 82. This epithet may owe its origin to the similarity of sound between *δρυός* and Ἀργός. Others suppose that the shields of the Argives were faced with a plate of metal, prob. of copper, and that this highly burnished appearance is referred to not only here but also in 114. — *τε*: with Ἀργίῳ is similar to *Il.* viii. 304, *ἐξ Αἰχμῶθεν*. The addition of *τε* completes the metre. *Cf.* the corresponding verse, 121 of the *Antistrophe*. See App.

107. φῶς: obj. of *παύσασα*, Admetus and his host. — *πανταγία*: found

only here and later in the ancient *lexicographia*.

108. πρόδρομον: at headlong pace; i.e. as it becomes a precipitous fugitive. — ὀξυτέρῳ: lit. with sharper bridle. In *Fig.* a sharper pace means a rapid one. *Cf.* 1238, *ὀξυτέρῳ βῆναι*. The Argives fled more rapidly with the daylight than before.

109. κινήσασα: having urged on, refers back to *πῶς* and is prior to *μελῶναι*. The aim is still to do that of which it is merely the occasion. *Cf.* *Q. T.* 478, 28 *ἔμην φῶς τε καὶ κινήσασα*.

110. ὄν: refers back to φῶς and is the obj. of a verb to be supplied (*ἔμα* in the reading of W.). *Schol.*, *ἐπὶ τῷ στρατῷ Ἀργίῳ ἔμαρτο ἡ Πολυνείκης*, which led W. first to propose *ἐπὶ τῷ στρατῷ*, and Baeckh to insert *ὄν* γὰρ *πῶς*.

111. ὀφθαί: i.e. from quiet repose. *Schol.*, *ἰσχυρὸς εἰς θυμὸν καὶ παρρησιαί.* Some suppose that the word suggests the image of the bird "soaring on high." — *εἰ*: = *ἐδ*, by means of. — *νεκίων*: two syllables by synchysis. See *Q.* 47; 31, 42. A play upon the name Πολυνείκης, *τῶν τε καὶ καὶ καὶ*. *Cf.* *Acch. Sept.* 827, of *ὄν* Ἀργίῳ κατ' ἐπικύμαρ καὶ πολυνείκης *ἐλασσο*. *Eur. Phoen.* 630, *Πολυνείκης παύσας ἐπικύμαρ*. — ἀμφιλόγων: with words on both sides, hence *πανταγία*. *Cf.* *Eur. Phoen.* 600, *ἀμφιλόγους ἔμαρ*.

* * * ὄξεια κλάζων
αἰετὸς ἐς γῆν' ὡς ὑπερέπτη,
λευκῆς χιόρος ἑτέρυγ' στεγανός,
115 παλλῶν μεθ' ὀπλῶν
ξύν θ' ἰπποκόμοις κορύβεσσιν.

Ἀποτροφή ε

στὰς δ' ὑπὲρ μελάρων φονεύσασιν ἀμφιχανῶν
κύκλῳ λόγχαις ἐπτάπυλον στόμα,
120 ἔβα, πρὶν ποθ' ἁμετέρων αἱμάτων γένεσθαι
τεῖ καὶ ἰσπεφάσμα πύργων

112. W. ἔρσαν· κείνος δ' ὄξεια κλάζων.

113. W. αἰετὸς ὡς γῆς ὑπερέπτη.

122. W. γένεσθαι πλησθῆναι καὶ πρὶν.

112. ὄξεια κλάζων: a figure freq. met with in Hom. Cf. *Il.* κτὶ. 423, ὅν' αἰγυπιοὶ γαυροέχευε πέτρῃ ἐφ' ἠφελή μεγάλη κλάζοντο μέχυσται.

113. ὡς: for the reason, see G. 123, 2; *Il.* 112. — ὑπερέπτη: flew over: with εἰν the sense is to hover over and surround (Hom. ὑπὸν, after the manner of an eagle).

114. λευκῆς κτλ.: colored with plumage white as snow. See on 108. The gen. is that of characteristic. Cf. *O. T.* 623, ἐδάμνην ἐδάμνησεν. Cf. Aesch. *Sept.* 194, ἐπιδότω ἀνέρον ἐν πόλει.

"An eagle soaring, as mighty die.
The silver-plumed bird with snow-colored
ing." — *CONARCHE'S Opera of Sonnets*

116. ἰπποκόμοις κορύβεσσιν: an Hom. expression. Cf. *Il.* xiii. 132, ἰπποκόμοι κορύβητες Ἀργεῖοι φάλαγγιν. The pl. ἡ κορυβία is used elsewhere by Soph., only in lyric parts, as in 976, 1207.

117. ποθ' ὅτε: ποθ' refers to

the position of the Argive camp on the Iamottian hill. — The image of the eagle is dropped, and the savage eagerness of the foe is likened to the fury of a monster thirsting for blood. Thus the poet is gradually led into changing the likeness from an eagle to a dragon. A somewhat similar change of image occurs in Aesch. *Sept.*, where Tydeus is first likened to a dragon (381) and then to a lion (394).

118. κύκλῳ: adv., all around. Cf. 241.

119. ἐπτάπυλον στόμα: mouth of seven gates, a bold turn for seven gates which served as mouths. Cf. *Kur. Sept.* 401, ἀπὸ ἐπταπύλων πόλεως.

121. αἱμάτων: gen. of fulness. The pl. of αἷμα is not found elsewhere in Soph. Aesch. has it eight, *Kur.* nine times. — γένεσθαι, dat. of place. See G. 1190; H. 783. — πλησθῆναι: inf. after εἶπε. See G. 1470; *Pl. Dial.*

Στροφή β.

ἀντίτυπος δ' ἐπὶ γὰρ πέσε ταπταλωθεῖς.

135 πυρφόρος δὲ τότε μαινομένα ξὺν ὀρμῇ
βακχεῖων ἐπέπνυε ῥιπαῖς ἐχθίστων ἀνέμων.
εἶχε δ' ἄλλα τὰ μὲν,

140 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης
δεξιόσειρος.

ἐπὶ τὰ λοχαγοὶ γὰρ ἐφ' ἐπὶ τὰ πύλαις
ταχθέντες ἴσοι πρὸς ἴσοις ἔλιπον

138. W. τὰ Διός.

falling headlong from a swelling-ladder. Three germs represent the lightning flashing behind him.

134. ἀντίτυπος: pres. with *πίε*; i.e. struck back, i.e. with a counter blow. In return for the fire which he wished to kindle, he was struck by the fire from heaven. Or, striking back, i.e. with a rebound from the earth has bent him back. Schol. *ἀντίτυπος* ἐκ τοῦ κεραυνῷ ἀνταρῶν δ' ἐκ τῆς γῆς. Suid. capturing ἀντίτυπος by τὰ ἀντιπνεῖν ἀνταρᾶν τῇ ἀπ' ὧν. So most will be.

135. πυρφόρος: as *fire-bearing*; for emphasis placed before the rel. clause in which it belongs. Cf. 132. Cf. O. C. 1316. εἶχεντο καταρῶν τὰ θεῶν ὅσον θρόνον τοῦ.

136. βακχεῖων ἑλάνη: frenzied and blustering agitated it (i.e. τῶν ἄλλων).

* 137. Ἰψὶκὸν βλάσας ἀπὸς βακχῶν winds; cf. 132. The furious onset of Caraneus is likened to a tornado.

138. τὰ μὲν: the things just mentioned, sc. the boastful defiance of Creon's son — ἄλλα: ἀντιπνεῖν, i.e. than

he expected. In the next verse all the others with their different roles are contrasted with him. Cf. Philostratus, *Imagines* i. 20 (p. 402). ἀντὶ λαοῦ δ' οἱ μὲν ἄλλοι ὄρνυσι καὶ λίθους καὶ πελίστρας. Κακάρεις δὲ λίγυται ἀπὸ τοῦ θ' ὀβελήσθαι, πρότερος πόλεμος ἔλκεται τὸν Δία.

139. στυφελίζων: Schol. *ταρδύνων*.

140. δεξιόσειρος: found only here. The sense is, with the strength and dash of a right race-horse. The horse on the right side in the race had to be the stronger and more swift because it passed over the greater distance in rounding the turning-post of the race-course from right to left. Cf. *El.* 721. *ἔξωθεν ἀπὸς νικητῶν ἵππων*. Aesch., *Agam.* 1647, compares a proud man to *στυφελίζον ἀνδρῶν ἑλάνη*.

141. These chieftains are named by Aesch. in his "*Seven against Thebes*." Afterwards by Soph. *O. C.* 1311 ff. Admetus, who, acc. to the myth, escaped, is not usually reckoned among the seven.

143. Ζητὶ τροπαίῳ πάγκαλκα τέλη,
 πλὴν τοῖν στυγεραῖν, ὃ πατὸς ἐνὸς
 μητρός τε μιᾶς φύστε καθ' αὐτοῖν
 145. δικρατέϊς λόγχας στήσαντ' ἔχεται
 κοινῷ θανάτου μέρος ἄμφω.

Ἀντιτροπὴ β.

- ἀλλὰ γὰρ ἃ μεγαλύνουσιν ἦλθε Νίκα
 τᾷ πολυαρμάτῳ ἀντιχαρῶσα Θήβα.
 150. ἐκ μὲν δὴ πολέμων τῶν νῦν θύσθε λησμοσύναν,
 θεῶν δὲ ναοὺς χοραῖς

151. W. χρεῖον εἶν θύσθαι.

143. τροπαίῳ: Schol. δὲ τὸ πρῶτον
 βῆναι καὶ τροπὴν κατεῖχε τῶν πολεμίων.
 — τέλη: tribute, offering. *lest*
the tribute of their losses *promulgates*.
 After gaining a victory, it was cus-
 tomary to hang up the arms taken
 from the foe as trophies sacred to
 Zeus.

144. τοῖσ' ἀντιτροπῶν: the two stretched
 men. "The fall of the brothers, each
 in the other's hand, left it undecided
 which was the conqueror, which the
 conquered, so that they supplied an
 ἔλεος to Zeus." Schol. — Nor would
 arms polluted with the blood of
 kindred be dedicated to Zeus.

145. αὐτοῖς: see on 60.

146. ἀκρατεῖς: cowardly victori-
 ous, i.e. each against the other. In
 Aj. 272, the Alcibiades are called "co-
 equals in power." The Schol. explains
 by ὅτι ἀλλήλων ἀνέκτεον. W. takes
 it here in the sense of *both the strong*
(strong). — ἔχεται . . . ἄμφω: "Each
 strove for sole inheritance, but they

shared equally in a death which each
 has given and each has received."
 Cassin.

148. ἀλλὰ γὰρ: γὰρ confirms or
 gives the reason for the thought
 introduced by ἀλλὰ, which may be
 either left to be supplied, as in
 146, or explicitly added, as in 150,
 note 24. In the latter case, the *son*,
 introduced by γὰρ may be taken as
 simply parenthetical, as in 302.

149. πολυαρμάτῳ: Pind. calls
 Theseus πολέματος, πόλεμος, πολέ-
 μοι, χαλκάρμοι. — ἀντιχαρῶσα:
rejoicing in the face of, joyfully greeting.
 The stop. indicates the direction as
 in ἀντιπάλαια, ἀντιπάλαιον. Some prefer
 to follow the interpretation of W.
 Schol. *rejoicing merrily*.

150. ἐκ: after. — βλάθῃ λησμοσύ-
 ναν: = *abroads*. Cf. O. T. 134, ἐλθεῖν
 ἐπιστροφῇ, and see on 60. Supply
 αὐτῶν from πολέμων with λησμοσύναν.

152. θύειν: one syllable by syni-
 zesis.

παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων
Πάγχιος ἄρχοι.

- 156 ἄλλ' ἄγε γὰρ δὴ βασιλεὺς χώρας,
Κρέων ὁ Μενονικέως, νεσχμῶς [ταγός],
νεαραῖσι θεῶν ἐπὶ στυτυχίαις
χωρεῖ. τίνα δὴ μῆτιν ἔρεσσων,
ὅτι σύγκλητον τήνδε γερόντων
160 προῖθετο λίσχην
κοιμῇ κτηνύματι πέμψας;

- 156 ff. W. νεσχμῶς —
— — — — — νεαραῖσι θεῶν
ἐπὶ στυτυχίαις χωρεῖ, τινὰ δὴ.

153. παννυχίαις: the joyful procession shall celebrate the praises of the patron god of the city, Dionysus (1122), to whom choral songs and dances (1140) by night are most appropriate, and besides, visit all the temples and altars of the city.

154. ἐλελίχθων: *shaking Thebe* (with his dancing). Lat. pede terram quatit. *Psalm. vi. 50*, applies this epithet to Poseidon. Connect Θήβας with this word, lit. the *shaker of Thebe*. For such a gen. many parallels are found, e.g. *O. C. 1328*, τῶςδε θεοῦχος χῆλιδος, *Acach. Sept. 102*, πάλλοχοι χέροντες — Βαχχίος: often for Βάκχος. — ἔρχοι: the change from the subjv. in exhortation to the opt. expressing a wish.

155. ἄλλ' . . . γὰρ: *But, hold, or, enough, for, etc.* — ὅτι: join with χωρεῖ, here comes. Cf. 528, 626.

156. Κρέων and Μενονικέως are scanned with synchysis — ταγός: a conjecture of W. See *Arg.*

158. τίνα δὴ: *what, pray*. They wonder why they have been summoned — ἔρεσσων: as πορροῖον πάλιδ, *εὐλαχέωντος* *fron* (20) express figuratively the troubled and unquiet state of an agitated mind, so here the convulsions and determinate action of the mind is indicated by the figure of rearing. Similar is *Aj. 241*, τοῖας ἐρεττοῦσι δρεκίδες. Cf. also *Acach. Ag. 802*, πρὸς τὸν οὐρανὸν ἔρριπτο.

159. ὅτι: introduces the reason of the enquiry. — σύγκλητον: an allusion to the extraordinary session of the ecclesia.

160. προῖθετο: *appointed*. The mid. means for a conference with himself. Cf. *Lut. Neryom. 19*, προῖθεσθαι οἱ προῖθετος τελεθροῖαν.

161. κτηνύματι: *dat. of incense*. — πέμψας: *Schol. μετασταλέμενος*.

Ἐπεισόδιον α.

ΚΡΕΟΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
 πολλῶ σάλῳ σείσαντες ὤρθωσαν πάλιν·
 ὑμᾶς δ' ἐγὼ πομπαῖσιν ἐκ πάντων δίχα
 165 ἔσται' ἰκέσθαι. τοῦτο μὲν τὰ λαῶν
 σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὤρβου πόλιν,
 κατὰ διώλε', ἀμφὶ τοὺς κείνων ἐστὶ

163. Creon comes upon the stage through the middle door of the palace, clad in royal attire, and attended by two heralds, after the manner of kings in the representation of tragedy (378, 700). He delivers his throne address to the Chorus, who represent the most influential citizens of Thebes. In his address he declares his right to the succession and lays down the principles of his administration. This gives him occasion to proclaim his first command, which he seeks to justify. The speech may be divided into the following corresponding parts of 8, 8, 6, 8, 6 verses, followed by 9 and then by 4. 163-9, occasion of the assembly; 170-7, Creon, the new ruler, not yet tried; 178-83, his views; 184-91, their application to his conduct; 192-7, first command; 198-200, second command; 207-10, closing summary. — ἔσται: a respectful term of address, like the Eng. gentlemen. κατὰ ἐπὶ σπῆμα might have been added. — πάλιν: for ἄλιν; not found elsewhere in Soph., but occurs in Aesch. (cf. Suppl. 244). In Eur. (cf. Suppl. Duval, 1026) and Aristoph. (cf. *pléion*, Vesp. 1282), the

gen. in -ας for -αι occurs several times in tragedies.

163. καλῶς εἰσάγουσ: alliteration. "The ship of state" has been a favorite figure with all poets from Alcæus to Longfellow. Cf. 100, O. T. 22, καλὴν καλῆς καλῶς ἐκφυγῆσαν κατὰ θεῶν ἐν' αὐχὶ σὺν γὰρ φησὶν ὁδῶν. Eur. *Alce.* 240, δὲν κατὰ τὴν πόλιν.

164. ἥνικ': obj. of ἐσθίω. Cf. *P&H* 60, ἐσθίωμεν καὶ ἐξ ἐκείνου μακρῶν. *Id.* 404, 405 πολλά γὰρ τὰ ἐξ ἡμῶν ἐσθίωμεν αὐτὸν ἐκείνου πόντον αὐτὸς . . . ἢ ἐκείνου, where the person is added, as here, in the dat. to express the means. — ἐκ πάντων δίχα: apart from all, i.e. the rest.

165. τοῦτο μὲν: has its correlative in τὰν αὐτὴν (107). See on 81.

166. πρῶτος: partic. in indir. disc. See G. 1688; II. 952. The time of the partic. is imperf. See G.M.T. 340. — θρόνων κρείων: enthroned power. Cf. O. T. 237, ἀπὸν γὰρ καὶ θρόνον ἡμῶν.

167. Supply the thought of ἀφ' ὧν καὶ ἐκτὸς from the preceding verse. — ὥσθιν: guided aright.

168. ἐκείνου: the poet does not indicate whether he follows here the tradition acc. to which Oedipus

- παῖδας μένοντας ἐμπεδοῖς φρονήμασιν.
 170 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μαίρας κίαν
 καὶ ἡμέραν ὦλοντο, παῖσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλιωτότων.
 175 ἀμήχανον δὲ πᾶσος ἀνδρὸς ἐκμαθεῖν
 ψυχὴν τε καὶ φρόνημα καὶ γνῶμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβὴς φαῖν.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

died at Thebes (cf. *Hom. Il.* xlii, 679), or that which made him die in exile. In the later written *Oedipus Coloneus*, the sons swayed to the throne before the death of Oedipus. But the placement of the text does not conflict with that, *δωλολογία* being a word of more general meaning than *δωλότης*. — *κίαν* *παῖδας*: descendants of Laius and of Oedipus.

169. *μένοντας κτ.*: remained loyal to (*ἀμφί*), with steadfast purpose.

170. *ἐκεῖνοι*: refers here to what is present, *κτ.* *παῖδας*. That *ἐκεῖνοι* alone refers, as usual, to what is remote. — *ὅτε*: causal. — *παῖς*: *παιδί* *ὦλοντο* which is *πᾶσι* is *ἐκείνῃ*. — *διπλῆς μάρας*: see on 14.

172. *αὐτόχειρ κτ.*: with the pollution of mutual murder. See on 56. *αὐτόχειρ* in 100, 1175 is somewhat different.

174. *ἀγχιστεῖα*: the *genus*, pl. adj. instead of the abstract subst. *ἀγχιστεία*, *γένους* depends on it. By virtue of being next of kin to the deposed. The poet makes no account of the other myth (Naxosian), which states that Polyneices and Eteocles left sons.

175-180. This passage is introduced by Demosthenes in his oration *De Falsa Legatione*, § 247, with application to his own times. — *ἀμήχανον*: *κτ.* *ἐκείνῃ*. — *πᾶσος*: *οὐκ ἐπιγνώμεν*. — *ἐκ*: its force, as that of *γὰρ* in 178, is determined by the connection as follows: 'After those named before, to whom you were loyal, I am now king. But I cannot yet claim your confidence, because a man is thoroughly well known only after he has proved himself in the exercise of authority. For he who in guiding the affairs of state is base and cowardly is wholly to be despised.'

176. *ψυχὴν, φρόνημα, γνῶμην*: *soul, mind, judgment*. — *πρὶν ἂν . . . φαῖν*: the subjv. after *πρὶν* because of the neg. force in *ἀμήχανον*. See GMT. 638.

177. *ἐντριβὴς*: the proverb *ἀρχὴ ἐκτρέφει*, originally attributed to Piat, one of the seven sages, appears in various forms in Greek literature. Cf. *Piat. Dem. and Cic. id.*

179. *μὴ . . . ἄπτεται*: the indic. in a general rel. clause. See G. 1430; GMT. 334.

- 160 ἀλλ' ἐκ φόβου τοῦ γλῶσσαν ἐγκλήσας ἔχει
 κακίστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμῶς λέγω.
 ἐγὼ γάρ, ἵστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,
 185 οὐτ' ἂν σωπήσασαι τὴν ἄτην ὀρώω
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας.
 οὐτ' ἂν φίλον ποί' ἄνδρα δυσμενῇ χθονὸς
 θεῖμην ἑμαυτῷ, τοῦτο γινώσκων ὅτι
 ἦδ' ἐστὶν ἡ σώζουσα, καὶ τεύτης ἐπι
 190 πλείοντες ὀρθῆς τοὺς φίλους ποιοῦμεθα.
 ποιῶσδ' ἐγὼ νόμοισι τήνδ' αἰζῶ πόλιν.

160. τοῦ: obj. pres. after φόβου. — ἐγκλήσας ἔχει: see in 21. Cf. Shak. *Rich. II.* i. 3. "Within my mouth you have engorged my tongue, doubly portcullised with my teeth and lips." Cf. *Idem* *Infen.* Canavias in regard what he speaks of holms (280 ff.) more openly, at his own courage in publicly forbidding the burial of Polyxena.

181. πάλαι: the Schol. says: καὶ οὐκ ἔστι καὶ νῦν ἀπὸ τῆς ἀρχῆς ἐκείνης.

182. μέζον': as an object of greater value. — ἀντὶ: with the comp. instead of q. In *Thuc.* 677, ἀντὶ τοῦτο γινώσκων αἰτίας ἀπὸ πάλαι.

183. οὐδαμῶς: i.e. in οὐδαμῇ χάρτι. Cf. *Nu. Arab.* v. 3. 28, οὐδ' ἐν ἄλλῃ ἀρχαῖς ἐν οὐδαμῇ ἔσονται. Hence, I hold in no esteem. Cf. *Acceh. Pers.* 107, οὐδ' ἐν οὐδαμῇ οὐδαμῶς.

184. γάρ: gives the reason of οὐδαμῶς λέγω. — ἵστω Ζεὺς: a solemn oath. So *Thuc.* 330, ἵστω μέγας Ζεὺς.

186. ἀντὶ τῆς σωτηρίας: added to τὴν ἄτην for the sake of intercalating

the expression by adding its opposite. Cf. *Thuc.* 148, εὐνοίᾳ ἀπὸ παρθένου γυναικὸς κληθῆ.

187. Const., αὐτὸν ἐν φίλῳ θεῖμην ἑμαυτῷ ἄλλῃ δυσμενῇ χθονός. This is said in allusion to Polyxena.

188. τοῦτο γινώσκων: i.e. being acquainted, sc. what follows.

189. ἦν τεύτης: i.e. refer to ἡ χθὼν.

190. ὀρθῆς: upright, safe. The metaphor is appropriate. Cf. 163. — τοὺς φίλους: our friends, i.e. those we have. The thought is, that upon the safety of the state depends all our good; with the loss of the public welfare we lose every private possession. Pericles expresses this thought very forcibly in his funeral oration (cf. *Thuc.* ii. 60) as follows: καλὸς μὲν γὰρ φερόμενος εὖ τὸ κατ' ἑαυτὸν ἀποφραγμένης τῆς πατρίδος οὐδὲν ἔσται ἐκαστοῦ ἀλλοῦ, κακοτυχὸν δὲ ἐν ἐκείνῃ χάρις πολλῶν μᾶλλον ἐκαστοῦ.

191. ποιῶσδε νόμοι: by such principles as these. — αἰζῶ: the fear, be-

καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περὶ·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 195 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ξύναιμον ταῦδε, Πολυνέκην λέγω,
 ὃς γῆν πατρίαν καὶ θεοὺς τοὺς ἄγγυαῖς
 200 φυγὰς κατελθὼν ᾗθέλησε μὲν πυρὶ
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλιάσας ἄγειν.

cause Creon is already engaged in putting these principles into execution, as he goes on to say.

192. ἀδελφὰ: Schol. ἀδελφὰ. — τῶνδε: depends on ἀδελφὰ, gen. of connection or possession. See G. 1143; I. 754 d. — κηρύξας ἔχω: see on 22.

194. The sincerity of Creon is apparent throughout this speech; he believes honestly that this decree is for the best interests of the state. So much of the decree as related to Eteocles had already been fulfilled (25); solemn libations by the citizens and a monument, alone were lacking. — πόλεως: a disyllable by synizesis.

196. τὰ πάντ' ἐφαγνίσαι: to add (πρὶν) all sacred offerings.

197. ἔρχεται κάτω: esp. the libations poured upon the grave. What is done to the departed is supposed to pass down to Hades, and to rejoice or to grieve him; as Achilles says in *Il.* xiii. 179, χαῖρό μοι, ὦ Πάτροκλε, καὶ εἰν Ἄϊδος θόρυμος· πόσι γὰρ ἔστι τοι γαίης, τὰ γάρ σεν δαίτταν. — Electra (*Soph.* *El.* 435 ff.) says to

her sister, who comes to bring offerings from Clytemnestra to the tomb of Agamemnon, "to the winds with them, etc., where none of these things shall approach the resting-place of our father."

198. τὸν ξύναιμον: repeated in τῶνδε (203), is the obj. of ἀναρίξαι, κενεῶσαι (204). — λέγω: W. construes λέγω ἐκπεμπῆσθαι μέν τινα κηρύξας μὲν κενεῶσαι. It is better taken in the sense of *I* mean, indicating contempt, with change in punctuation. Cf. *Phil.* 1261, οὐ δ' ὁ Πόλεμος καὶ πολυτέτης λέγω, ἔτιδε.

199. ἄγγυαῖς: of his race, tutelary.

201. πρῆσαι: used in a general sense, destroy, lay waste. — θεοῖς: refers to the images of the gods, the most sacred of which were the ancient statues of wood. The poet prob. had in mind *Arch. Surv.* 582, οὐδὲ πατρῶν καὶ θεῶν τοὺς ἄγγυαῖς παρῆν, which is there also said of Polyneices.

202. κοινοῦ: Schol. ἀδελφικοῦ. — πάσασθαι: the metre determines whether this form is from παύσασθαι

ταῦτον πόλει τῇδ' ἐκκλήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 205 οἷον δ' ἄθαρπτον καὶ πρὸς οἰωνῶν δέμας
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθὲν τ' ἰδεῖν
 τοιούτῳ ἐμὸν φρόνημα, κοῦτοί' ἐκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδόκων.
 ἀλλ' ὅστις εὖσσυε τῇδε τῇ πόλει, θανῶν
 210 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται.

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοιτιάδῃς Κρέων,
 τὸν τῇδε δύσνομα καὶ τὸν εὐμενῇ πόλει.

203. W. ἀκκλήρυχθαι. 211. W. κοῦτεν.

οὐ νόμος. Figurative, and expressive of great fury. Cf. *Al.* 382, "Ἰδὲ καὶ ἱερὰν ἐξουσίαν βιάσασθαι τῶν ἱμῶν τόνων;" *Hom. Il.* iv. 35, εἰ δὲ σὺ ὥρην διαβρέθῃσι Πρωτοῖσι. — τοῖς δέ: irregular case, as if τῶν πρὸς ἀφ᾽ ἑαυτοῦ βιάσασθαι had preceded.

204. τινά: every one, or with the neg., no one, whoever he may be. The inf. of this verse vary in tense without much difference in sense.

205 f. Const., τῶν ἄλλων (ταῦτων) βίαι (in *Al.* 382.) διὰ τοῦ καὶ πρὸς αὐτῶν καὶ πρὸς αὐτῶν. — βίαι: in distinction from *εἰσὶν* and *νίκαι* commonly means a *living* body, or, as here, the person in his bodily form, like *σῶμα* in prose. Cf. 944. — ἰδεῖν: like Lat. *aspectu*, join with *αἰεσθῆναι*. Cf. *O. T.* 702, γίγναι ἀπὸ δακρύων. *Al.* 318, δάκρυ διὰ πρὸς ἐχθρῶν ὄνειρος.

207. The narration refers with the word *φρόνημα* to the main theme (174) of the address.

208. τιμὴν προέξουσιν: receive honor

before (in preference to) the just. A rhetorical exaggeration; the issue is only as regards equal honor. In like manner the ruler states the case extravagantly in 480, 749, 1040.

209. ὅστις: acc. & gen. *ὅστις*. — θανῶν καὶ ζῶν: the more emphatic word first.

211. The Chorus indicates, in a respectful spirit, its disapproval of the conduct of the ruler by the emphatic position of *σοὶ*, by the use of *σοὶ* (213), by characterizing Polyneices simply as *δύσνομα* and not as *δύσος* or *κακός*, and by impatience manifested in 218 and 220. Also in *σοὶ* *σοὶ* lies an acknowledgment only of the actual power of Creon, and 230 implies an obsequence that springs from fear, and not from conviction of right. This does not escape Creon's observation, 200.

212. The acc. are loosely connected with *ἀρεσκει*, as though it were *ἀρεσσει*. Or, we may supply the idea of *σοὶ*, the phrase being *ἀρεσσει σοὶ*.

νόμῳ δὲ χρῆσθαι παντί που γ' ἔκαστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΣ.

215 ὥς ἂν σκοποῖ νυν ᾗτε τῶν εἰρημένων.

ΧΟΡΟΣ.

κεωτέρῳ τῇ τοῦτο βαστάζω πρόθεε.

ΚΡΕΩΣ.

ἀλλ' εἰς' ἐτοιμοὶ τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπατέλλοις ἐτι;

ΚΡΕΩΣ.

τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

213. W. παρτί πρὶ μίμῃσι. 218. W. ἄλλα.

τιμὴ πάντα ποιεῖν τὰς. This const. is intimated by the gloss ποιεῖν on the margin of L¹.

213. πρῶν: I suppose; sarcastic. — γέ: throws its emphasis on ποιεῖν. — ἔνεστί σοι: it is in your power. Cf. Shak. *R&A*. III. iv. 2: "Your grace may do your pleasure."

214. χῶπόσοι ζῶμεν: abridged for καὶ ἐπεὶ ἡμῶν ἀπὸ τοῦ ζῶμεν.

215. (See) that then ye be the condition of what has been said. — ὥς ἂν ᾗτε: as with the subjv. in an obj. clause. See G.M.T. 347 and 351; II. 682. An ἵπην. is implied. See G.M.T. 271; II. 685. See also Kühn. 552. An. 6. W. connects this sent., which he supposes interrupted by the leader of the Chorus, with 219, i.e. that ye may be, etc., I command you not to yield, etc. But the response of the Chorus indicates that they understood this expression by itself as a direct com-

mand — νυν: inferential; since you have heard my views.

216. τοῦτον: the Chorus mistakes the meaning of Creon, supposing that by ἐπεὶ he referred to the task of watching the dead body in order that it should not be buried.

217. γέ: gives a contrast to 216. "I am having the dead watched; do ye give attention to the people."

218. "If that is provided for, what is the other (sc. in 216) command?" For τί . . . ταῦτα, see on 7. Cf. Phil. 631, τί γὰρ εἰ' ἄλλ' ἐρεῖ λαβεῖν.

219. τὸ μὴ 'πιχωρεῖν: sc. ἐπειτέλλω. — τοῖς ἀπιστοῦσιν: those who are disbelievers. ἐπιστεῖν = ἀπεῖλιν here and in 381, 666.

220. ὥς: τελεωσέμεν ὥς as connected with αὐτῶν, and is necessary because the subj. (τίς) of ἔστω is omitted. Cf. Xen. *Anab.* ii. 5. 12, τίς αὐτῶν μέγιστος ὅστις οὐ βούλεται σοὶ φίλος

ΧΟΡΟΣ.

220 οὐκ ἔστιν οὕτω μῶρος, ὅς θανεῖν ἐρᾷ.

ΚΡΕΩΝ.

καὶ μὲν ὁ μισθὸς γ' οὗτος· ἀλλ' ὅπ' ἐλατύνω
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

THIRD SCENE. CREEON. GUARD.

ΠΑΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπινους ἰκάνω, κοῦφον ἰξάρας πόδα.
225 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν.

223. W. πῦχ. ἀπὸς πικροδῆς.

220. From this verse we infer that the Coryphaeus had already heard Creon's proclamation (20).

221. οὗτος: this is the wages; ὅπως is attracted from the next γὰρ θανεῖν to the order of the pred. — ὅπ' ἐλατύνω: by the hope of raising. Cf. Stobaeus, Flor. 110, 21, αὐτὰρ ἐπεὶ οὕτως ἔσται αὐτοῖς ὅπ' ἐλατύνω. Cf. Stobaeus, Flor. 110, 21, αὐτὰρ ἐπεὶ οὕτως ἔσται αὐτοῖς ὅπ' ἐλατύνω.

222. διώλεσεν: dramatic sur. See G. 1292; II. 840.

223. The guard enters the scene at the left of the spectators. His circumstantial recital, his homely turns of expression, his dry humor, and the aversion he displays in this interview, mark the common man in distinction from the hero of tragedy. "The messenger in the *Trochilus*, the Corinthian in the *Oedipus Tyrannus*, the pretended shipmaster in the *Philoctetes*, afford the same sort of contrast to the more tragic

personages." Camp. — πῦχ: see on 186. Cf. 236. — ὅπως: H. 207, ἄν ἰσθῇ. Intert., but here εἶναι, to be, that, in a declarative sent. This use of εἶναι is freq. in 1861, in a neg. clause. Cf. II. 49; III. 146; v. 89. In Att. this use is rare; yet cf. Arist. 685, and O. 7. 648, ταῦτ' αὐτὸ μὲν μοι φρεσὶς ἔστιν αἶσα ἐλ καλέε.

224. "Not breathless with haste have I come, like a messenger of good tidings." — κοῦφον ποδῶν: having raised up a nimble foot. Cf. Eur. *Trach.* 342, μὴ κοῦφον εἰς θῆν' ἵε Ἀργεῖον στρατὸν.

225. φροντίδων ἐπιστάσεις: lit. halting-places for reflections; i.e. to consider what to do. Bl. notices that Milton imitated this passage in his *Samson Agon.* 732: "with thoughtful feet and wavering resolution I come, still dreading thy displeasure."

226. ὁδοῖς: dat. of place.

227. ἡτῶν μυθολογία: fiction, as

ψυχὴ γὰρ ἤνθα πολλά μοι κρυπταμένη·
 τάλας, τί χωρεῖς οἷ μολεῖν δώσεις δίκην;
 γλήμων, μένεις αὖ; καὶ τὰδ' εἴσεται Κρέων
 230 ἄλλου παρ' ἀνδρός, πῶς σὺ εἴη' οὐκ ἀλγυνεῖ;
 τοιαῦθ' ἐλίσσων ἦντοιν σπουδῇ βραδύς,
 χροῖτως ὁδὸς βραχεῖα γίνεται μακρά,
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί. καὶ τὸ μηδὲν ἔξεργῶ, φράσω δ' ὅμως·
 235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' εἶπω αὖθ' οὐ τήνδ' ἔχεις ἀθυμίαν;

231. W. σχολῇ.

in Ep. usage. So in Hdt. *ἄγε φέε, ἔφη λέγων*. This is common in the speech of daily life. Cf. Arist. *Av.* 472, *ἴσμεν λέγων*. A messenger in *Aj.* 707 uses the phrase *ἔφη λέγων*. He speaks of his *ψυχὴ* as of a third person who is talking with him. Cf. Shaks. *Henry V.* iv. 1: "I and my bosom must debate a while."

232. *εἰ*: adv. why? — *αὖ*: for *καὶ* or *οὐ*.

233. *αὖ*: on the contrary.

230. *ἀλγυνεῖ*: pass. Schol. *τιμωρὴ θήσθαι*.

231. *ἦντοιν*: acc. *τὴν ὁδόν*. Cf. 825. — *σπουδῇ βραδύς*: with slow haste. A proverbial oxymoron, quite natural to the conversational style of the soldier. Cf. *O. C.* 306, *καὶ βραδύς σπεύδεις*. Lat. *festinus lente*.

232. A witty reversal of the common phrase "to make a long way short." As we say, "to make a long story short."

233. *ἐνίκησεν*: prevailed. Cf. 274. The subj. is *μολεῖν*.

234. *καί*: dat. of direction as in *πρὸς τὴν ἑξέω*. Cf. Thuc. ii. 33. 1. *εἰς τὴν ἑξέω ἄλλας δὲ πικροπολέμους*. So in poetry with verbs of motion. This use of the dat. is prob. an extension of the dat. of interest. Cf. Hesiod. *Præm.* 378, *ἀλλ' ἔλθω σὺν τῷ Ζεφύρῳ ἐκρυπτοῦ θέλω*. *O. C.* 81, *ἔτις περ, δὲ βίβωσιν ἡμῖν δὲ τίς;* Caesarian pause after the first syllable; cf. 250, 304, 338, 1038. — *τὸ μηδὲν*: since he knows only that the deed has been done, but not who did it. — *εἰ*: in the apodictic marks more pointedly the contrast. Cf. *O. T.* 302, *εἰ καὶ μὴ βλάπτει, φραστὶς δ' ἔσται*.

235. *δεδραγμένος*: clinging fast to. Cf. *Il.* xiii. 338, *ἐθέλει δεδραγμένος σικταλέσθαι*.

236. *τὸ μὴ παθεῖν*: as if *παθεῖν* preceded. A similar construction occurs in 837, 1245. For the aor. cf. with *εἰ*, see GRIFF. 211; *Il.* 104. — *τὸ μόρσιμον*: there is a kind of grim humor in saying that he expects to suffer nothing except what is destined.

κόνω παλύνας κάφαγιστεύσας ἃ χρη-

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ ταλμῆσας τάδε;

†ΤΛΑΞ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε που γενῆδος ἦν
 250 πλῆγμ', αὐ δυάλλης ἐκβολή· στυφλὸς δὲ γῆ
 καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαθενμένη
 τροχοῖσιν. ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
 δαίκνυσσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
 255 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,

247. The *ἄν* in composition has the same force here as in 125.—*ἃ χρη*: i.e. τὰ σῆμα; prob. fillets of wool and fruits. Also libations.

248. ἀνδρῶν: the undesigned selection of this word is calculated to highlight on the part of the spectators (already informed in the prologue who would do the deed) their expectation of Creon's subsequent surprise.

249. οὔτι... οὐ: instead of οὐτι... οὔτε; almost confused to poetry. Cf. 258. O. C. 972, δι' ἔνε δαδονας παρῆν, εὐ παρῆν εἶχεν—γενῆδος: n.e. Constructed from γενεῖ.

250. δυάλλης ἐκβολή: lit. upturning of matted, i.e. corn turned up by a matted. There was nothing to indicate the deed of a human being; the earth strewn over the corpse had not been taken from this locality.

251. χέρσος: dry, barren, in distinction from ground that is broken and cultivated.

252. τροχοῖσιν: "the circumstantial account of the guard mentions every conceivable way of marking or disturbing the surface of the ground,

that he may deny the existence of every possible trace." Schn.—*τις* adds to the indefiniteness. Cf. O. T. 107, [αὐτοῖς] ἐνεστ' ἅλλ' τοῖς αἰτοῦνται τιμωρίῃ τινι. O. C. 282, ὅταν δ' εἴρηται παρ' ἐν, Cf. 261.

253. The guards relieved one another during the night. But they had either not been placed on duty forthwith, or had not gone promptly, or had not kept a wary enough watch at the dawning light. The elder Philostrate, *Imagines* ii. 29, assumes that the deed was done when it was yet night, and portrays rhetorically a scene in which Antigone by the light of the moon took up her brother's body in her arms, in order to bury it secretly by the side of the tomb of Polyoxus.

254. θαῦμα δυσχερὲς: a sight of wonder and dismay.

255. ὁ μὲν: i.e. ὁ εἰς. For the guard, who thinks of nothing else, the *στ* is sufficiently explicit.—*μὲν*: the first was for its correlative *ἐν* in 247; the second, *ἄν* in 253.—*ἠφάνιστο*: had been put out of sight.—

λεπτὴ δ' ἄγος φεύγοντος ὤε, ἐπὶν κόνις.
σημεῖα δ' οὔτε θηρᾶς αὐτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος, ἐξεφαίνετο.
λόγου δ' ἐν ἀλλήλοισιν ἑρρόβου κακοί.
250 φύλαξ ἐλέγχων φύλακα· κἄν ἐγίγνετο
πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσειε παρῆν'
εἰς γὰρ τις ἦν ἕκαστος οὐξαργασμένος,
κούδεις ἐναργής, ἀλλ' ἔφειγε μὴ εἰδέναι·

οὐ: for the accent of this word and of ὤε in the next line, see G. 138; II. 112.

256. λεπτὴ . . . κόνις: also for the accidental pause by, as in this case, is unliked to cast those handfuls of earth upon an unburied corpse in order to escape defilement and so be free from sacrifice. Cf. *Ilor. Od.* i. 28, 35, *ἵαχετο τοῖς μυκροῖς κυρταῖς*. Schol., εἰ γὰρ κυρτὰ θάψονται βλάπον καὶ πρὸς τὴν ἀκατακτάτου κείνου θανάτου εἶναι φέρονται. — φεύγοντος: *ac. vinds*. Cf. *El* 1223, *καὶ τὸν ἐκείνου χωρεῖν* (*finds*). Xen. *Anab.* iv. 3. 9, *εἶναι ἱερῶτακται* (*ac. κύτου*) *ἐν Μάκρονι εἶναι*.

257. θηρῆς: *thg* usually not of domestic animals. Cf. 1082.

258. οὐ: asyndeton; regularly would be *οὐκ*. See on 210. Cf. *Aesch. Prom.* 451, *οὐκ ἔστιν* . . . *οὐ* *ἐκκαταλείπει*. "Neither were any foot-prints to be seen on the ground, nor were marks of the teeth of any devouring beast found on the body."

259. ἑρρόβου: an admirable word to express the confused noise of the wrangling. Comp. translates, "quills of abuse were loudly bawled to and fro."

260. φύλαξ: nom. as if *ἐρρόβου* had gone before. Cf. *Aesch. Prom.* 200, *εὐδαίμων ὁ ἀλλήλοισιν ὑποβλάπτετο*,

αἱ μὲν θέλονται ἐμβαλεῖν . . . *οἱ δὲ σκοπεύοντες*. — *κἄν ἐγίγνετο*: the prot. would regularly be *εἰ μὴ εἰς ἐλθε*, for which we have *ἀγος* in 200. The imperf. for the sake of vividness, placing the strife in the present. Cf. *O. C.* 940, *ἐκκαταλείπει ἄνθρωπον καὶ ταῦτ' ἐν εἰν ἐκκαταλείπει εἰ μὴ καὶ δόξαι ἔρῃται*. *O. T.* 121, *καὶ ὁ Ἀργεῖος, εἰ μὴ εἰν ἐκκαταλείπει ἐκκαταλείπει*, *εἰ μὴ εἰν ἐκκαταλείπει*.

261. τελευτῶσα: *adv.* to finish with, in the end. — *ὁ κωλύσειε*: either by revealing the real criminal or by the interference of superior authority. Cf. *Phil.* 1242 *τίς ἐστίαι μ' οὐκ ἐκκαταλείπει*.

262. *δε* . . . *τε* . . . *ἐκαστος*: each single individual of us in turn (*tis*) was the perpetrator, *ac.* in the opinion of the rest of us.

263. From the neg. the opposite is often supplied; here from *οὐδέ*, *ἐκαστος* as subj. of *ἐφειγε*. Cf. *Soph. Frg.* 331, *οὐδέ* *ἐκαστος* *ἐκαστος* *ἐν* *ἐκαστος*, *ἀλλ' ἐκαστος*. *Plat. Sym.* 172 c, *ταῖς ἀκατακτάταις καὶ τοῖς ἐκκαταλείπει* . . . *ἀλλ' ἀκατακτάταις* (*ac. ἐκαστος*) *οὐκ ἐκκαταλείπει*. — *εἰφύγε μὴ εἰδέναι*: *present* *thg* *ἐκκαταλείπει* (*of the deed*). For the neg. of *μὴ*, see G. 1013; II. 1022. Cf. 443, 635. *O. C.* 1740, *ἀνθρώποις τὸ καὶ εἶναι καὶ οὐκ εἶναι*. Eur. *Heracles* 686, *τὰς ἐπὶ αὐτοῖς φευδόμενα καὶ θανάτου*;

ἡμεν δ' ἐτρόμοι καὶ μῦδρους αἶρεν χερσὶν
 265 καὶ πῦρ δέριπew καὶ θεοὺς ὀρκωμοτεῖν
 τὸ μήτε δρᾶσαι μήτε τι ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.
 τέλος δ', ὅτ' οὐδέν ἦν ἐρευνῶσι πλέον,
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κᾶρα
 270 νεῦσαι φόβῳ προῦτραφεν· οὐ γὰρ εἶχομεν
 οὐτ' ἀντιφωνεῖν, οὐθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον

269. W. λέγει τις εἰς δε.

264. μῦδρους : pieces of red-hot metal. Such ordeals were uncommon among the Greeks. See Becker's *Charities*, p. 183 f. Cf. Paus. vi. 25. 8. "Probably 'the waters of jealousy' spoken of in the Book of Numbers, c. 5, was an ordeal. Under the name of 'The judgments of God,' these methods of testing the guilt or innocence of suspected persons were prevalent in Europe during the middle ages. There were two kinds of ordeal in England, fire-ordeal and water-ordeal. The former was performed either (as here) by taking in the hand a piece of red-hot iron, or by walking barefoot and blindfold over nine red-hot ploughshares, and if the person escaped unharmed, he was adjudged innocent. Water-ordeal was performed either by plunging the bare arm to the elbow in boiling water, or by casting the person suspected into a river or pond of cold water, and if he floated, without an effort to swim, it was an evidence of guilt, but if he sunk, he was acquitted." *Isaacs*.

265. πρὸς δέριπew : to pass through the fire. Cf. Hor. *Od.* ii. 1, incoele per ignem suppositos cineres

holosae. Verg. *Aen.* xi. 787, cœ medium fratris pietate per ignem | cultores multa premittunt res tigra puerum. — ὀρκωμοτῶν : take oath by, followed by the obj. clause τὸ . . . δεῖναι . . . ξυνιδέναι.

266. τι ξυνειδέναι : lit. know with anyone, i.e. be privy to his doing so with his accomplice.

267. μήτ' εἰργασμένῳ : supply ἦν before βουλευσάντι as the correlative of ἦν before εἰργασμένῳ. See *Mar* 220 *Ed.* 771, ἐνδὲν μὲν κλεινὰ. *End.* *Pyl.* iii. 30, οὐ θεῶν, ἀλλ' ἀνθρώπων εἶναι βουλῆς.

268. ἐρευνῶσι : ac. εἶναι. — πλέον : the thought is that nothing more was to be gained by enquiry.

269. λέγει τις εἰς : some one speaks. Instead of εἰς τις. Cf. Plat. *Soph.* 235 b, τοῦ γένους εἶναι τοῦ τῶν θεῶν τοῦτο τις εἰς.

270. εἶχομεν : εἶχε is used in the sense of ἔχω here when followed by the inf.

271. ὅπως δρῶντες : by what course of action. Cf. *Aj.* 425. οἱ τοὶ δ' ἀντιφώνουν εἰς λόγῳ εἶχε.

272. καλῶς πράξαντες : οὐ δύνανται, successful. — ἀνοιστέον : reported.

σοὶ τοῦργον εἴη τοῦτο κοῦχί κρυπτεύου.
καὶ ταῦτ' ἐνίκα, κάμ'ε τὸν δυσδαιμόνα
273 πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν.
πάρεμι δ' ἄκων οὐχ ἑκούσιν, αἶδ' ὅτι
στεργεῖ γὰρ οὔδεις ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἀναξ, ἐμοί τοι μὴ τι καὶ θεήλατον
τοῦργον τόδ', ἢ ξύννοια βουλευεῖ πάλαι.

ΚΡΕΩΝ.

280 παῦσαι πρὶν ἄργῆς καὶ με μεστῶσαι λέγων,
μὴ ψευρεθῆς ἀνους τε καὶ γέρον ἄμα.
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονος λέγων
πρῶταίην ἰσχεῖν τοῦδε τοῦ νεκροῦ πέρι.

280. W. ἄργῆς πατά με.

274. ἐνίκα: see on 233.

275. καθαιρεῖ: *winces* *strikes*, *beats* *conquers*; *stri* All. low-term. — τοῦτο τὰγαθόν: *typical*. Schol. ἐνίκα εἰ τὰ ἀγαθὰ κλέπτει βάλλωνται. το φέει τοῦτ' ὅρατο.

276. ἐκούσιν: for the plur., see on 16. The dramatists are partial to such coinings, *κῶμαι* as *κῶμαι* *ἐκούσιν*. Cf. *Acetab. Prom.* 10, *κῶμαι* *ἐκούσιν* *κῶμαι* *κῶμαι* *κῶμαι* *κῶμαι*. For. *Hipp.* 319, φίλοι μ' ἀέθλων *ἐκούσιν* *ἐκούσιν* *ἐκούσιν*. — αἶδ' ὅτι: *I am* *laid* (or, *that I am laid*, etc.). Freq. thus used parenthetically.

277. ἀνέκτα: *idle*. Cf. *Shak. Ant. and Cleop.* ii. 5, "Thou'lt be honest, it is never good to bring bad news."

278. "The conscience of the elders, which was stifled at first, begins to awaken in the presence of the mysterious fact." *Crane*. When the Chorus

participate in the dialogue, the Coryphaeus, as representative, speaks alone, sometimes in the sing. as here, and sometimes in the plur. number. Cf. 681 — μὴ τι καὶ: *lest something* *even*. — θεήλατον: *sc. let's*. For the indic., see C317. 309, 1 and *Isosote* 2, H. 645. Cf. 1251. *Im. Ind.* 100 c, *ἀνδρες μὴ θέλω* *ὅπως* *τι* *λέγῃς*.

279. ἢ ξύννοια *εἴη*: for some time *my mind hesitates anxiously deliberating*.

280. καὶ: *the force falls on* *πενήσαι*; *before you have quite filled*. Or, it gives increased force to the warning, καὶ often belonging to expressions of fear and warning. Cf. *Phil.* 12, *μὴ καὶ μὲν* *μὴ* *μὴ*.

281. ἀνους: "Old men are supposed to be wise; be careful lest the proverb be untrue at γέροντες *prova* to be true in your case." Cf. *O. C.* 930, καὶ σ' ἂν ἀλλοθιαν χρίναι γέροντ' ἑμὸν τῆσδε καὶ τοῦ καὶ *καὶ*.

πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
 ναοὺς πυρώσων ἤλαθε καὶ ἀναθήματα
 καὶ γῆν ἐπεύων, καὶ νόμους διασκεδῶν·
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 290 ἄνδρες μόλις φέροντες ἑρρόθουν ἐμοί,
 κρυφῇ κέρα σείοντες, οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς

284. πότερον . . . ἢ: two possibilities are presented that may make it prob. that the burial was a favor bestowed by the gods; either that they deemed Polynices to be good, or that they honor the wicked. The first supposition is refuted by the addition of *ἔστιν* . . . *ἀνακιδῶν*; the second needs no refutation.

285. *ἔκρυπτον*: as in 25 without γῆ. Cf. O. C. 621, *ἔμελλε* (38am and κενυρμύισσε *νεκρῶν*. — *ἔστιν*: one who. See L. and S., s.v. II.

286. *πυρώσων*: to lay waste with fire.

287. γῆν ἐπεύων: the plowmen who were at the same time the owners of the land. Cf. Plat. *Lois*, iv. 717 a τοὺς τῆς γῆς ἔχοντας θεοὺς. *ἔκρυπτον* belongs also to the subject in the preceding verse. — *ἀνακιδῶν*: used figuratively; may be rendered to *annihilate*. Cf. O. C. 619, τὰ νῦν *ἔκρυπτον* διέσωμαθι θρεῖ *ἀνακιδῶν*.

288. *εἰσορᾷς*: like *ἔμελλε*. Cf. Eur. *Hipp.* 51, *εἰσορᾷς* νόμους *πυρώσωντα*.

289. ταῦτα: i.e. my decree. — *πάλαι*: not long ago as referring to former time, for Creon had just come to power. *πάλαι* is often used of time passing now and may be rendered,

for some time have been, etc. Cf. 1035. *ἔμμεν* 'Οπλέωντο νῦν καὶ νῦν' (cc. 16 672) *λέγω*. Here Creon alludes directly to *νῦν* 270. The Chorus had said, "for some time I have been thinking," and Creon answers sharply, "for some time you have been muttering against my command."

290. *ἔρροθουν*: purposely left indeterminate. — *ἑρρόθουν*: cf. 250. Eur. *Andr.* 1080 of a popular insult, *ἐν τῷ ἔρροθον* *ἐν τῷ ἔρροθον*. — *ἐμὲ*: dat. of hostile direction, of me.

291. *κρυφῇ* . . . *εὐκρινῶς*: covertly shaking the head, like an animal preparing to throw off the yoke.

292. *δικαίως*: rightly; i.e. as I had a right to expect that they should. — *ὡς στέργειν ἐμέ*: so as to accept my sway. *ὡς* = *ἵνα*. See G.M.F. 608. So in 303. For *εὐκρινῶς* in this sense, cf. *Andr.* *Proa.* 10, *ὡς ἔρροθον* τὴν αὐτὴν *εὐκρινῶς* *εὐκρινῶς*.

293. *ἐκ τῶνδε*: the malecontents in 280. — *τούτους*: the as yet unknown perpetrators of the deed. Thus, of the murderers of Agamemnon, without further designation, *ἀνδρῶν* *El.* 334, *τοῖσδε* 343, *τούτων* 363. Cf. also *Antig.* 400, 414, 365.

- κατηγμένους μισθοῖσιν εἰργάσθαι τὰδε.
 295 οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος
 κακὸν νόμισμ' ἐβλάσσει. ταῦτο καὶ πάλεις
 παρθεῖ, τὰδ' ἄνδρας ἐξανίστησιν δόμων,
 τὸδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἵστασθαι βροτῶν.
 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρμοῦντες ἤνυσαν τὰδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 ἄλλ' εἴπερ ἴσχει Ζεὺς εἴ' ἐξ ἐμοῦ σέβας.
 305 εὔ τοῦτ' ἐπίστας, ὅρκως δὲ σοι λέγω,
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρύντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς.

294. κατηγμένους: led away.

295. ἀνθρώποισιν: dat. of interest with βλάσσει. — οἷον: the omitted acc. is ταῦτα.

296. νόμισμα: institution. Cairns translates "coinage." From this word comes our Eng. "numismatist's." Certainly, coin, is that which is authenticated by usage. — ταῦτο: in agreement with νόμισμα instead of with ἔργον.

297. ποτὶς: cf. Hor. Od. III. 16, 8 ff., *Autum per modum etc. satellites / et perumpere amat saxa*, potentialis iacta salmipua. — ἐξέπραξαν: drove out.

298. ἐκδιδάσκει: to be taken as the principal pred. upon which τὰδε depends, and αὐ παραλλάσσει is exegetical as though it were παραλλάσσει (by perverting).

299. πρὸς ... ἵστασθαι: stand (ready) for, turn to.

300. πανουργίας ἔχειν: equip. to

panουργεῖν, to play the villain. So *ἐκείναι ἔχειν* = *ἐκείναι*, *ὅπως ἔχειν* = *ἐκείναι*. Cf. *ἐκείναι ἔχειν*, Hom. Od. I. 235.

301. εἰδέναι: to be conversant with, mentioned in 30 of the Cyclops, Hom. Od. ix. 380, *ἀνθρώπων ἔβη*.

302. χρόνῳ ποτ': of some time or other; join with *ὡς δοῦναι*. For *ὡς*, see on 292. Cf. Aesch. Suppl. 732, *χρόνῳ τοι αὐτὸς εἴ' ἐκ ἐμῶν θάσει θεῶν*. This thrust made against the ghost whom Creon supposes to have become adherent of the deed under the influence of *ἑρῆς*.

303. ἄλλ': corrects here, as often, to break off impatiently the previous train of thought or remark. — εἴπερ: not throwing any doubt upon the statement, but emphasizing it; as we might say "if indeed man is an immortal being."

305. εὔ τοῦτ': pred. subj. for adj. See G. 320; H. 467.

οὐχ ὑμῖν *Αἰδοῦς μοῦνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τῆσδε δηλώσῃθ' ἵβριν,
 310 ἂν εἰδότες τὸ κέρδος εὖθις οἰστέον,
 τὸ λοιπὸν ἀρπάζῃτε καὶ μάθῃθ' ὅτι
 οὐκ ἐξ ἄπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.

ΑΓΛΑΞ.

315 εἰπεῖν το δώσεις, ἢ στραφεῖς οὕτως ἰω;

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν αἰς ἀμάρῃς λέγεις;

308. οὐχ . . . ἀρκέσει, πρὶν ἂν: "there is a confusion of two clauses: (1) οὐχ ὑμῖν *Αἰδοῦς ἀρκέσει, to which μοῦνος is added for emphasis, i.e. *μόνος* *ἀντιθέτως* *μυόνος*; and (2) οὐκ ἀντιθέτως πρὶν ἂν. The whole is to take this message to his fellows." *Cambr.* — See GNT. 638 for subj. after πρὶν. — ποῦτος: the Ion. form, used where the metre requires a trochaic word. So also in 308, 705.

309. κρεμαστοί: hang up; prob. by the hands, so as to be flogged, after the manner of slaves, and for the purpose of compelling them to testify by whom they were bribed. In the course, testimony was extorted from slaves by the rack. Cf. the punishment of Melanthis, *Ilam. Od.* xiii. 174 ff.

310. τὸ κέρδος: the supposed bribery of the guards is in his mind. Cf. 222. — οἰστέον: one must get.

311. τὰ λοιπὰ: for the future — ἀρπάζῃτε . . . μάθῃτε: the former continued, the latter momentary. The

bitterness of this reproach is manifest. Cf. 654. Oedipus blinded his eyes ἀσώτως: *το σάτην τὰ ἄσπεδα ἀσώτως* (*O. T.* 1272).

312. ἐξ ἄπαντος: from any and every source. Cf. *O. C.* 807, *ἔστιν ἐξ ἄπαντος εἰς λέγει*. — τὸ κερδαίνειν: for τὰ κέρδη, obj. of φιλεῖν.

313. τοὺς πλείονας: the comparison is between ἀτωμένους and σεσωσμένους, not between κτείναντες and its opposite; i.e. τοὺς πλείονας ἀτωμένους μάλλον ἢ τοὺς ἢ σεσωσμένους. So in *O. C.* 794, *ἐν δὲ τῷ λέγειν ἂν ἂν ἀδύνατον τὸ κτείναν ἢ σωτήρα*.

315. εἰσῆς: will you permit (me)? — στραφεῖς οὕτως ἰω: am I to turn about and depart thus (i.e. without a chance to say anything more)? Cf. *Ps.* 1067, *ἀλλ' αὖτως ἔτι*. For the deliberative subj., see *G.* 1358; *H.* 885, 2.

316. καὶ νῦν: even now; modifies λέγεις. W. joins with οἶσθα; but we should then have *οὐκ οἶσθα εἰδὲ νῦν*.

ΦΥΛΑΣ.

ἐν τοῖσιν ὥσιν ἢ 'πὶ τῇ ψυχῇ δαίκει;

ΚΡΕΩΝ.

τί δαί: ρυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΣ.

ὁ δρῶν σ' ἀνὰ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

ΚΡΕΩΝ.

320 οἶμ' ὡς ἄλγῃμα δῆλον ἐκπεφυκὸς εἶ.

ΦΥΛΑΣ.

οὔκου τό γ' ἔργου τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδαύς.

318. W. τί δαί ρυθμίζεις.

317. δαίκεν are you stung. The sense of the question is, whether his grief is superficial or profound.

318. τί δαί: *ichai*, *may*? expression of surprise. Cf. Eur. *Iphig. Aul.* 1444, τί δαί: τὸ θάνατον οὐ τόσος σπύζου;—*ρυθμίζεις* *art.*: are you defining where my grief is located? He refers, of course, to the preceding statement of the guard.—*δρῶν*: *sc. τέρν.* Cf. *Aj.* 33, τὰ θ' οἷα ἔχῃ μαθεῖν δρῶ.

319. τὰς φρένας, τὰ δρῶ: partitive *apros.* with *ed.* See Q. 917; H. 625c.

320. οἶμ': *sc. πᾶσι*. Cf. 1370, *Aj.* 354, 667. This word presents the only instance of the elision of a *disyllabon* in Soph., whence W. and many others have taken this as the accus. *οἶμα*, a form warranted by *αἰ* *ἰπὶ* *ἐκλάσ* in *Anthol. Pal.* 9, 106. But the dat. form *οἶμα*, *δαί* is elsewhere the rule.—*ἄλγῃμα*: only *ἄλγος*. *Odysses* is named thus in *Aj.* 381 and 389, where

the Schol. explains it by *τρίμμα*, *παράλογιστον κακόν*. Here the Schol. has *τὸ περίτρημα τῆς ἀγορᾶς* (an allusion, doubtless, to Dem. *De Corone*, § 127, where Dem. speaks in these terms of Alcibiades). The abstract term used for the concrete, as in 523, 688, 760. The partic. in the neut. agrees with the pred. noun.

321. *οὔκου* *art.*: (however that may be, so that I am no *ἄλγῃμα*) this deed of my fate I never did. Cf. 973, *Ibid.* 872, *οὔκου* *Ἀργείδης* τούτ' ἐλέγαν. *γέ* brings into prominence the antithesis between *τοῦτο τὸ ἔργον* and the noble and knightly character of the soldier. "However refined a knight I may be, still," etc.

322. *And that too having betrayed your soul for money.* The explicit denial of the guard gives Creon the occasion to charge the deed directly upon him.

ΦΥΛΑΞ.

φεῦ·

ἢ δεινὸν εἴ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

ΚΡΕΩΝ.

κάμψετε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 325 φανεῖτέ μοι τοὺς δρῶντας, ἔξερεῖσθ' ὅτι
 τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δὲ τοι
 ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχῃ κρινεῖ,
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
 330 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γινώμῃ τ' ἐμῇς
 σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

326. IV. τὰ δειλὰ κέρδη.

323. The source is, "one should not in general make a conjecture where one has no knowledge; doubly bad is it when this conjecture is a groundless one." The first intimation of reproach lies in γέ. Σαμψι translates, "what a pity that one who is opinionated should have a false opinion." Boeckh makes δοκεῖν subj. of δοκεῖ, and renders, "Oh truly bad, when one is determined to hold false opinions."

324. κόρημι: Schol. ἀρκεστέον· τὴν δόξαν περιλάλει.—τῶν δόξαν: *thai* conjecture, i.e. of which you speak.

325. τοῖς δρῶντας: the perpetrators. Here Creon drops the change made in 322 and returns to the thought of 308-312.

326. τὰ δειλὰ κέρδη: *coarsely* gain; i.e. gain obtained through secret bribery.

327. Creon has left the stage through the same regia. The following lines of the guard are a soliloquy. —ἀλλά: the unexpressed thought is "may we not have to say that, etc." (335-36), but say he, etc." —τύχῃ: *st. & δεῦρ.* —μάλιστα: *above all*.

328. τε καὶ: i.e. *ἀν τε λαφθῇ καὶ εἴ μὴ*. "Whether be be taken or not, *τε* and *καὶ* often represent our Eng. disjunctive *or*. The regular correlative is *εἴ... τε*, as in *εἴ... ἢ... τε*. Cf. Phil. 1288, *εἴ... ἢ... Ἀλλὰ* *καὶ* *οὐκ ἔστι* *ἢ... τε* *μή* *ἢ... τε*.

329. οὐκ ἔστι ὅπως: lit. *there is not* *is what* *say*, i.e. *it is not possible that*.

330. καὶ νῦν: "even now I am protected as by a miracle, and the second time I should run the greatest possible risk." The guard leaves the scene by the door through which he had entered. Cf. 324.

Στάσιμον δ.

ΚΟΡΟΣ.

Εγρήγ' ε.

πολλὰ γὰρ δεινὰ, καὶ δὲν ἀνθρώπου δεινότερον πέλει·
 335 τοῦτο καὶ πολιοῦ πέραν πόντον χερμερίῃ νότῃ
 χωρεῖ, περιβρυχίαισιν
 περὶν ὑπ' αἰῶμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρίεται.

332 ff. "Human ingenuity has subdued earth, water, and air, and their inhabitants, and has invented language, political institutions, and the working art. The consciousness of this power can induce man to what is good, and when he observes law and right, he occupies a high position in the state. But arrogance leads him to commit deeds of wantonness; with a man of this character I would have nothing to do." The strange burial, in defiance of the royal edict, furnishes the immediate occasion to the Chorus for celebrating human skill and uttering warning against arrogance. — The correspondence of the rhythms is brought out more effectively by the double occurrence of πόντον, and by the position of the similarly formed words ἀνέμους μαχεσθῆν, παντοῖας ἀνέροι, and ὑψηλοῖς θαλάσσι, in the corresponding verses of the strophe and antistrophe. — πολλὰ τὰ δεινὰ: many are the wonderful things. Cf. Aesch. Choeph. 683, πολλὰ μὲν γὰρ τρέφει θεὸς δαιμόνων ἔχον... ἀλλ' ἐπὶ πτολμῶν ἀνέροι φρόνημα εἶναι ἀλγόν; — πᾶσι: = for all.

334. τοῦτο: i.e. τὰ δεινὰ or δεινότερον implied in δεινότερον; as in 330,

so here the pron. agrees with the more remote subst. — καί: correlated with γὰρ in 338.

335. νότῃ: (impelled) by the stormy north wind. Dat. of cause. Othello call it a dot. of time.

336. περιβρυχίαισιν αἰῶμασιν: encompassing waves, that let down the ship into their depths (ἀπὸ) and threaten to overwhelm it. ἀπὸ with the dat. = beneath. See also τὰς καλύπτουσι τὴν ναῦν.

337. ὑψηλότερον: supreme, as eldest and mother of all. Soph., Phil. 302, καὶς ἡὲρ ἐκπύρει. Γᾶ, μᾶλλον πόντου διότι. Verg. Aen. vii. 130, prima deorum.

339. ἄφθιτον: as never exhausted by the produce also so constantly supplies. The accus. is obj. of ἀνατρέσκω = cares out (for his own gain). Since the trans. use of the mid. of this verb is not found elsewhere, W. governs the accus. by καλύπτει. The α privative is short by nature, but is used long by Hom. in adjs. which begin with three short syllables; and the Hom. quantity is often followed by later poets. So here, and in ἀφ. μεταί, ἀφένειον, 007, 787. See L. and S. under α priv. "The (elusive) dactyls suit the thought of the continuous

340 ἄλλομένων ἀρότρων ἔτος εἰς ἔτος,
ἵππεϊν γένοι πολεύων.

Ἀντιστροφή εἰ

κουφουόων τε φύλον ὀρνίθων ἀμφιβολῶν ἄγει
345 καὶ θυρῶν ἀγρίων ἔβην πόστον τ' εὐαλίαν φύσιν
σπείρασι δικτυοκλώστοις
περιφραδῆς αἰθήρ.
κρατεῖ δὲ μηχαναῖς ἀγρᾶν λου
350 θηρὸς ὀρεσσιβάτα, λασιαίχενά θ'

341. W. πολεύων.

342. W. κουφουόων.

round of human labor, as those of the antistrophe the movement of the steed." Camp.

340. Ἀλλομένων: the Schol. explains by *εὐνομεύοντων*. *ἔτος* is to be distinguished from *εἰλέω* (*εἰλω*), and seems to come originally *wind, roll*. Aristot. *περὶ οὐρανοῦ*, li. 14, says, *οἱ μὲν (τὸν γὰρ) ἡλίσσονται καὶ κυκλίσσονται περὶ τὸν πόλον μέσσω*. The sense, therefore, is the *winding or turning about* (*Βουστρεφεύων*) of the ploughs at the end of the *ἔτος* — *ἔτος εἰς ἔτος*: from year to year.

341. *ἵππεϊν γένοι*: since the harnessing of the horse is mentioned below (350), *γένοι* may be taken here in the sense of *offspring*, i.e. *mares*. So the Schol. *καὶ κύνων*, quoting Hom. *Il. x. 352 f.* Cf. also Simon. *Εἴρ. 13* (Berger). *χαίρειν ἑαλωτόων θυγατρὶς ἱανίης*. — *πολεύων*: breaking the globe.

342. *κουφουόων*: this epithet calls attention to the light and thoughtless nature of birds rather than to the ease and swiftness of their motion. Cf. 617. Theophrast. 362, *σμηρᾶν κροῖται ποῦσαν ἔχουσιν ἴσιν*.

"Thus to these woods the real quick set
brings
The feathered kind, whose merrily they sit,
As if their hearts were lighter than their wings."

SEN W. PAVENANT'S *Concordia*,
B. II. vi. st. 27.

343. ἀμφιβολῶν: of ensnaring gear with nets, which were used in harpooning as well as in fishing. So Xen. in his *Cyropæd.* 6. 3 §. gives directions how to place the nets for entrapping hares.

344. ἄγει: *leads captive*. The subj. *ἀγεί* is in 345. Cf. Eur. *Hcl. 312*, *φάσκει περιβολῶν μ' ἄγει*.

345. πάντων κτλ.: *Thyrsire paraphrases* "the harpod is sea-depths bore." — *ἄγριος*: the abstract for the concrete, like *τραφὲς* in *A. T. 1*, & *είρην*, *κλέπτειν τραφὲς*.

346. σπείρασι δικτυοκλώστοις: with twisted cords woven into nets.

347. περιφραδῆς: Schol. *κίρρα εἰδός*.

348. ὀρεσσιβάτα: Dor. gen. See G. 105, 3; H. 140 D.

350. θ': such an elision at the end of a verse, called technically *ἑκτονολογία*, Soph. makes in every kind of verse. Cf. 695, 802, 1031.

361 τὸ μέλλον· Ἄϊδα μόνον φεύξιν οὐκ ἐπάξεται·
νόσων δ' ἀμηχάνων φυγὰς συμπέφρασται.

Ἀντιστροφή β.

365 σοφόν τι τὸ μηχανόεν
τέχνας ὑπὲρ ἑλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ'
ἰσθλὸν ἔρπει·
νόμους παρείρων χθονὸς θεῶν τ' ἐνορκοὺς δίκαν.

369 f. W. ἀγορὸς ἐπ' οὐδὲν ἵσχυται μύλωντος Ἄϊδα.

366. W. τὸν ἐς κακόν.

368. W. νόμους πληροῦν.

369. ἐπ' οὐδὲν τὸ μέλλον. i.e. ἐπ' οὐδὲν τῶν μελλόντων.

360. Ἄϊδα: cf. ὁρυσσάμενος, 349. The gen. depends on φεύξιν.

361. ἐπάξεται: will not venture for himself. Schol. πάντως μάλα εὖχ οἶον ἵστα. Cf. Dion. de F. L. § 259, αἰσείρεται αἰνέει ἐπύσσεται δουλείαν. Thuc. vi. 8. 2, αἱ Σικελιώται ἑσπέρησιν οὐκ ἐνορκομένοι ἐμμάχουσι. The fut. is emphatic; he will never do it. — φεύξιν: for φεύγει, is found only here and in Hippocrates; but εἰσφύζει, ἐκφύζει, κορυφύζει are found.

362. ἀμηχάνων: i.e. diseases that would otherwise be irremediable.

363. φυγὰς: points back to φεύξιν, and makes the contrast pointed — συμπεφρασται: he has jointly with others (ἴεω) decided. So W. But the prep. seems to be used rather to strengthen the idea of the mid. voice, as in the phrase συμφορίζεσθαι μετὰ ἑαυτῷ. See L. and S., s.c.

365. σοφόν τι: pred.; lit. as something wise. — τὸ μηχανόεν: forms the counterpart to ἀμηχάνων 363, and repeats the idea of μηχανήν 340, since this inventive power is the main theme.

366. τέχνας: join with τὸ μηχανόεν,

inventive skill in art. — ὑπὲρ ἑλπίδα: beyond expectation. — ἔχων: his skill qualifies him to do good, yet induces him also to break through all barriers. A similar sentiment is found in Hor. Od. I. 3, 25 f. and 37-46.

367. τοτὲ μὲν κακόν: at one time to what is dire, at another to what is noble. The omission of εἰ is irregular. μὲν and εἰ are both wanting in El. 783, τὴν δ' ἄλλαν, ἄλλοτ' ἔτερον. The prep. ἐπ' belongs to both adjs. πρό is similarly placed with the second member of the anal. in 1176. Cf. also A. T. 734, ἀλλὰ μὲν καὶ ἀλλὰς ἔχει. For a similar sentiment and expression, cf. the verse of an unknown poet quoted in Xen. Mem. I. 2. 20, ἀλλὰ ἄλλῃ ἀγαθὸν τοτὲ μὲν κακόν, ἄλλοτε δ' ἰσθλόν.

368. παρείρων: lit. fostering alongside of, hence assisting or aiding; so τῷ μηχανόεντι τῇ τέχνῃ. The Schol. explains by δ' παρὼν τοῖς νόμοις καὶ τῷ ἐνορκοίῳ. That is, obedience must be combined with skill.

369. θεῶν τ' ἐνορκοὺς δίκαν: and justice pledged with an oath by the gods. So Eur. Med. 208, τὰς κηρὰς ἁγίας θύμων. Cf. Xen. Anab. II. 5. 7, ἁγὰς θεῶν = oaths by the gods.

370 ὑψίπολις· ἀπολις, ὅτι τὸ μὴ καλὸν
 ξύκεσσι τόλμας χάριν. μήτ' ἐμοὶ παρίστας
 375 γένοιτο μήτ' ἴσον φρονῶν ὅς τὰδ' ἔρδει.

ἐς δαμόικον τέρας ἀμφικῶ
 τόδε· πῶς εἰδὼς ἀντιλογήσω
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
 ὦ δύστηνος καὶ δυστήνου
 380 πατρὸς Οἰδιποῖα, τί ποτ'; οὐ δὴ που
 σέ γ' ἀνιστοῦσαν τοῖς βασιλείοις
 ἀπάγουσι νόμοις
 καὶ ἐν ἀφροσύῃ καθελόντες;

374. 17. μήτε μοι.

370. ὑψίπολις: in contrast with ὑψίπολις, as ἑταῖρος and παντοῦρος in the corresponding part of the strophe. Cf. *Kae. Traged.* 1721, ἀδὲ μεγαλόπολις ἑταῖρος ἐμῶν Τροίης.

372. ξύκεσσι: the subj. is personified. Cf. *O. G.* 1349, ἐταῖροι ξυκέσσι *El.* 610, ἐς αὖθις ξύκεσσι — χάριν: = *El.* 611, χάριν, χάριν. Cf. *El.* 497, πῶς μοι τοῖσι τοῖς φίλοις χάριν.

373. παρίστας: guest at my hearth; ἐπίστας is more common.

375. ὦ δύστηνος: of the same way of thinking (politically), i.e. of the same political party. Cf. *Xen. Mem.* i. c. 2, ἰσχυροὶ τοῖς καὶ αὐτὰν φρονέουσιν. τὸ τοῦ θένου, τὸ ἀντιδωρόντων φρονέουσιν, and similar expressions, see seq. — τὰδ' ἔρδει: i.e. ἀπὸ νόμων καὶ θεῶν δὲ τόλμας.

376. Ἀντιγόνη and the guard are now entering at the left of the spectators. — ἐς δαμόικον νόμος: in regard to this strange matter I stand in doubt. — ἀμφικῶ: found only here.

377. ἀντιλογήσω: subj. of deliberation. See *G.* 1326; *Il.* 800, 3.

378. οὐκ εἶναι: for the use of οὐκ with the inf. in *indis. disc.*, see *G.* 1611; *Il.* 1024, "Nihil in οὐκ particulari offensa, οὐκ εἶναι, ἢ illa opprobriatur οὐκ εἶναι (ἐν ἐνὶ) οὐκ ἀντιλογησέμεν οὐκ εἶναι hoc sensum: πῶς οὐκ εἶναι ἐστὶν ἢ οὐκ εἶναι Ἀντιγόνην ἐστὶν ἀντιλογησέμεν οὐκ εἶναι." Weckl.

379. δύστηνος, the combining together of Antigone and her father is significant, and throws light upon the thought of 858.

380. Οἰδιποῖα: this gen. is found in anapaestic verses also in Aesch. *Sept.* 886 and 1055. Οἰδιποῖος and Οἰδιπόη, also the accus. Οἰδιπόη, are not used by the tragedians. — τί ποτ': what can this be? — οὐ δὴ που σέ γε: surely it is not you, is it? Cf. *Aesch. Ros.* 520, τί δ' ἔγωγε; οὐ δὲ καὶ μ' ἀπαλέθει δυνεὶ δύναιε κτείνε; The Chorus knew that some one had defied the command of the ruler. They are surprised and pained to learn that it is Antigone who must suffer the penalty of disobedience.

381. ἀνιστοῦσαν: see on 210.

FOURTH SCENE. GUARD. ANTIGONE. AFTERWARDS CREON
WITH TWO ATTENDANTS.

Ἐπεισόδιον β'.

†ΤΗΛΕ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔκρυπται·
85 τήνδ' εἶλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὅδ' ἐκ δόμων ἀψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποῖς ξύμμετρος προὔβην τύχη;

†ΤΗΛΕ.

ἄναξ, βροτοῖσιν οὐδὲν ἔστι ἀπώμοτον
φεύδει γὰρ ἢ πῶτα τὴν γνώμην· ἐπεὶ
390 σχολῇ ποθ' ἤξιεν δαῦρ' ἐν ἐξηύχουν ἐγὼ

382. ἀπώμοτον: a judicial term, used of leading away to custody those who have been caught in the act.

383. ἀψορρος: with this word the Chorus do not censure the deed in itself; they only call Antigone ridiculous for imperilling her life.

384. The lapse of several hours is assumed since 331. Cf. 415. — ἔπειτα: here is that one who has done the deed. — ἐκείνη: because in the former scene the deed of this deed was the principal subject of discussion. — Creon again comes on the scene by the middle door and hears the last verse spoken by the guard. Hence the 84 and what follows in 387.

390. εἰς δέον: for your need, opportunely. Cf. O. T. 1416, εἰς δέον πρὸς τὸν Κρέων. The phrase naturally suggests ξύμμετρος to Creon.

387. ξύμμετρος: coincident with; just in the nick of time to hear about. Cf. O. T. 84, ξύμμετρος γὰρ εἰς αὐτοῦ.

388. ἀπώμοτον: to be adjured as a thing one will not do or undertake. This proverb occurs first in a fragment of Archibolus (74 Bergk): χρὴ μὲν εἰπεῖν οὐδὲν ἄνθρωπος ἀπώμοτον. Cf. what the guard has said in 329.

389. For second thoughts belie one's resolutions.

390. σχολῇ: hardly, to sleep to do anything). Similar is the Eng. in Shak. Tit. Andron. I. 2. "I'll wait by leisure him that smokes me once." — ἔπειτα, a rare usage. But see GMT, 208; H. 845. W. takes it with ἐκείνη, i.e. 81, 4. W. takes it with ἐκείνη, i.e. I should have declared, and cites Soph. Aj. 432, τίς ἐν οὐρ' ἐστ' ἐν ἐκείνῃ.

ταῖς αἰῖς ἀπειλαῖς, αἷς ἐχειμάσθη τὸ γέ-
 ἄλλ', ἥ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ.

- ἦκω, δι' ὅρκων καίπερ ὦν ἀπώμοτος,
 323 κόρην ἄγων τήνδ', ἥ καθυρέθθη τάφον
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τοῦδε.
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὥς θέλεις, λαβὼν
 καὶ κρῖνε κἀξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΥΡΕΩΣ.

ἀγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

τοῦτο (νοῦσις) ἔσται τοῖς ἐκείνους.
 Eur. Herc. Fur. 1355, αἰδ' ἂν φέμεν
 ποτ' εἰς τοῖδ' ἰεσθαι, ἴσμεν δ' ἂν ἐρμεί-
 τω βαλῆιν. So one read ἔσται, so as to
 avoid the fut. ind. with εἰ.

321. ἀπειλαῖς: dat. of cause. —
 ἐχειμάσθη: the metaphor is well
 brought out by the translation of
 Cuius, "when my soul was shaken with
 the tempest of past former threatening."

322. ἐκτὸς: sc. ἔκθου: the subj.
 not repeated. Cf. 518.

323. αὐτός: adv. in no respect. —
 μῆκος: in greatness. The thought
 regularly expressed would be τῇ παρ'
 ἄλλῃς χαρῇ οὐδὲν ἴσμεν ἄλλη ἡδονῇ,
 for it is of the smaller that we say it is
 not like the greater. But this inver-
 sion of terms is freq. with *saevius*. So
 of an unusually great fear it is said
 in Thuc. vii. 71. 2. εὐφρόνῃ ἢ οἰδῆς
 ἰσχυρῇ. Cf. Eur. Frg. 664, ἐκ τῶν
 ἁλίστων ἢ χάρις μᾶλλον βροτοῖς φανίστα

μᾶλλον ἢ τὸ προσεχόμενον. "The pleasure
 that comes unlooked for is twice wel-
 come." Rogers' Italy.

324. δι' ὅρκων ἐνέσθης: scilicet; bound
 myself by an oath (sc. that I would
 not come). Above rank. So ἀπώμοτος
 has both uses. — δι' ὅρκων: added to
 make the expression more vivid. So
 γένεσιν, 427.

325. ἐνθάδ' αὖτε: as was done be-
 fore. Cf. 276.

327. θοῦρμαιον: like our Eng. wind-
 fall, *potentail*. Hermes was the giver
 of good luck. Cf. Plat. Gorg. 486 c,
 εἰμαι ὅρῳ σοὶ ἐννετυχητὸν τοσούτῳ
 ἔργῳ ἐννετυχητὸν.

400. δίκαιος κ.τ.λ.: i.e. ἐμὸν δὲ δίκαιον
 ἔστιν ἀπελλάχθαι. ἐκείνους. — τῶνδε
 κακῶν: those threatened by Creon.

401. τῷ τρόπῳ πόθεν: two inter-
 rogatives combined in one sent. So
 the Hom. τίς πόθεν τὸν ἄνδρα; Trach.
 421, τίς πόθεν μοῖον;

ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής :

ΘΥΛΑΣ.

ταύτην γ' ἰδὼν θάπτουσαν οὐ σὺ τὸν νεκρὸν
408 ἀπείπας. ἄρ' ἐνδύλα καὶ σαφῇ λέγω ;

ΚΡΕΩΝ.

καὶ πῶς ὁράται καθήλπητος ἡρέβῃ :

ΘΥΛΑΣ.

ταμοῦτον ἦν τὸ πρῶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δειν' ἐκῶν' ἐπηπειλημένοι,
πᾶσαν κόινν σήραυτες ἢ κατεῖχε τὸν
410 μέγιν, μυδῶν τε στόμα γυμνώσαντες εἴ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήμενοι,
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλην πεφευγότες.

403. The sense is, "Are you in your right mind when you say this?"

404. τόν: the art. would regularly be omitted with the antec. incorporated in the rel. clause. It makes *σῶν* more definite.

405. ἐπεί: historical pres. a case to which the tragedians are partial. They also freq. change the tense in the same sent., as here. Cf. 406-408. *Ἄγ. 31*, *ῥαδὲ: τε κἀλλάσσιν*. — *καθήμενοι*: caught in the act.

407. γάρ: see on 238. — *ἀκρων*: the outer guards may have gone, from fear and suspicion, to meet their comrades on his return from the king, and, in view of Creon's threats which were directed against them all, have returned together to watch the corpse again.

408. τὰ δειν' ἔκῶν: cf. 305 f.

409. σήραυτες: having swept off. — τόν: the act. at the end of the tri-

meter is very rare. See, e.g. also in *Ps. 203*, *O. C. 851*, and *Ep. 870*.

410. μέγιν: *climax*, *climax*. — *εἴ*: *carefully*.

411. καθήμεθ' ἄκρων ἐκ πάγων: we sat ourselves on the tops of the hills. Cf. *Hom. Od. xxi. 420*, *ἐκ λόφων κατέκειμεν*. *H. xiv. 184*, *σὺν δ' ἔλ' ὁπλίσσεσθαι*. — *ἐπήμενοι*: under the ice. Some join *ὑπὸν ἐκ πάγων* directly with *καθήμεθαι* in the sense of *ἐκ πάγων ἐκ πάγων*: *ἐκ πάγων*, i.e. "we sat so that we were protected from the wind by the tops of the hills." — They must have sat so windward of the dead body, with their backs turned to the wind and facing the corpse, in order to be able to watch it, and at the same time to avoid the stench which in this situation the wind would blow away from them.

412. βάλην: the subj. is more vivid than the opt.

ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόβοις
κακοῖσιν, εἴ τις τοῦδ' ἀκροθήσοι πόνου.
415 χρόνον ταῦδ' ἦν τασούτων, ἔστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καὺμ' ἱθαλπε· καὶ τότε' ἐξαίφνης χθονὸς
τυφῶς αἶρας σκηπτὸν, οὐράνιον ἄχος,
πῖμπλησι πεδίων, πᾶσαν αἰκίζων φόβῳ
420 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ' εἶχονεν θείαν νόστον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ

413. ἀνὴρ: in distributive appos. with the subj. of κακοῖσιν. — ἐπιρρόβοις: Schol. λαοόμοι. Cf. the use of λαοῖς in 200.

414. κακοῖσιν: used subst. and equiv. to ἀνδράσιν. καὶ is used of words also in *Aj.* 1244, αἰετὶς κακοῖν θαλάσσης. Cf. *Phl.* 374, below. — ἀκροθήσοι: fut. opt. in indir. disc., and with the apod. implied in the context. See *GM.T.* 136 and 606 ff. Cf. *Phl.* 318 f., φρασσάτω κακοῖς . . . αἰετὶς κακοῖν θνατ' ἀκροθήσοι με.

416. Cf. *Ilom.* *It.* vii. 63, ὅπως δ' ἔλκεας μέσον ὄρατον ἀμφιθιθέμεν.

417. χθονός: gen. of separation after αἶρας. Cf. *O. T.* 142, αἶθρον τασσέτω. *Int. Corr.* 624 d, ἐπὶ τὰς πόδας αἶρας ἐν τῇ ψυχῇ, ἐπὶ τὰς γυναικὰς τοῦ σώματος.

418. "The detailed description of this violent storm, that so greatly terrified the company of watchers, makes the undaunted courage of the heroine appear the more illustrious." Schol. — τυφῶς: αἰσθητικῶς: which, by driving so high the dust, gives the appearance of raising up a sudden storm (σφαγεῖν) from the ground. — αἰκίζων: sent from heaven; or, perhaps better, reaching to heaven. Cf.

Aj. 100, ἔταν τιμάνειν φλόγων. The Schol., λαμπρὸν ἐν αἶθρι, favors the latter. — ἄχος: in appos. with σφαγεῖν.

420. ἐν δέ: adv., and ἐπεκτείνων: See *είποναι*. Cf. *El.* 712, ἐν δ' ἐπεστέθη ἄρμας ἀνέμων. *O. T.* 182, ἐν δ' ἐπεστέθη ἄρμας ἀνέμων. Others take ἐν as belonging to the verb and separated from it by so-called *mesia*. Other cases of *mesia* occur in 427, 475, 577, 1233.

421. μύσαντες: because of the dust which was whirled aloft to the top of the hill. This circumstance is added to explain why they did not see the approach of Antigone. — εἶχονεν: not endured. Schol., ἐντρίχονεν ὅπως τὴν πόλιν. — ἦσαν: because the ἄχος was οὐράνιος. But since all exaltations were heaven-sent, the reference to οὐράνιος is not necessary. — νόστον: used by the tragedians of every kind of physical and mental suffering.

422. τοῦδ': neut., comprising all that has been mentioned. — ἀπαλλαγέντος: see on 246. — ἐν χρόνῳ μακρῷ: in the course of a long while; giving time for Antigone to come out of her concealment, with the libation ready to be poured. Cf. *Phl.* 235, τὸ λαβὼν πρὸς φέγγος τοιοῦδ' αἵματος ἐν χρόνῳ μακρῷ.

ἡ παῖς ὁράται, κῆνακωκῆι πικρᾶς
 ὀρνιθος ὅξυν φθόγγον, ὡς ὅταν κενῆς
 423 εὐνῆς νεοσσῶν ἀρφανὸν βλαύῃ λέχος·
 οὕτω δὲ χαύτη, ψιλὸν ὡς ὁρᾷ κένυ,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
 ἡρᾶτο τοῖσιν τοῦργον ἐξεργασμένοισι.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 430 ἐκ τ' εὐκροτήτου χαλκῆας ἄρδην πρόχου
 χοαῖσι τρισπόνδοισι τὸν κένυν στέφει.
 χῆμέης ἰδόντες ἰέμεσθα, σὺν δέ νῦ
 θηρώμεθ' εὐθύς αὐδὲν ἐκτεπληγμένην.

423. Why Antigone returned to the body the poet does not explicitly state. It is to be inferred that she has heard or fears that the body is again exposed by the command of Creon. Accordingly she carries with her the pitcher containing the libation. — *κῆνακωκῆι*: full of bitterness, sorrowful. "The quality of the object is transferred to the subject; i.e., *κῆνακωκῆι*, ὡς πικρὰ καὶ πένυ." Casp. So conversely in *Phil.* 209, *τρισπώνδω* = *υπερπλήρης* is applied to αὐδὲ, the cry which expresses the pain.

424. *ὀρνιθος*: descriptive gen. Ordet: ὡς ὅταν θλίψῃ λέχος τῆς κενῆς ὀρνιθος νεοσσῶν. The comparison of shrill and mournful cries with the plaintive notes of birds robbed of their young is Hom. Cf. *Od.* xvi. 210 ff., *ἀλκίῳ δὲ Ἀργείῳ, ἀλκιδότῳ δὲ τ' αἰνῶσι, φῆνη δὲ αἰνῶσι γαρφένυχαι, οἳ τ' ἐπὶ τῆσσι ἄρδεται ἐξέλοντα, πᾶσι στεγνὰ γαίεσθαι.*

425. *εὐνῆς*: with *ἀλγος*, each of its part. Cf. Aesch. *Pers.* 513, *ἀλγῶν εὐνὰς ἀδροχίτωνας.*

426. *Ἢ*: introduces the prod. with increased emphasis (in prose also, and

most commonly when a pron. is expressed. Cf. *El.* 21, *Ἢνερ ἰάνος... δαίμονες δὲ αὐ.* — *φίλδω*: *υπερπλήρης*.

427. *γέουον*: see on 331. — *καὶ*: join with *ἀρδην*. See on 420.

428. *φῆνη*: *supr.* after the *nos*; see on 186.

430. *ἄρδην*: *ἄρδην ὑπὲρ κεφαλῆς*. Urns borne aloft on the shoulder or head in scenes of sacrifice are a favorite subject in Greek art.

431. *τρειςπώνδω*: as in all sacred observances the sacrifice three plays an important part, so the libations poured on the dead consisted of three parts; i.e. *μέλι μετ' ὄνυ* (honey with milk), wine, and spring water (cf. *Od.* i. 518); or, milk, wine, and honey with water (cf. *Eur. Iphig. Taur.* 159). In many localities olive oil was used instead of wine. These libations were poured out sometimes mixed beforehand, sometimes separately, with the face turned to the west. — *στέφει*: crowns, in the sense of *ἄρδην*. Cf. *El.* 61, *εὐρὺς λαμβάνει καὶ σαρπτόμεν χλαδί στέφανον.*

432. *σὺν*: together, adv. modifies *θηρώμεθ'*. — *νῦν* = *αὐτῇ*.

καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 435 πράξεις· ἄπαρνος δ' οὐδένος καθίστατο,
 ἀλλ' ἡδίως ἔμοιγε κάλγεινώς ἄμα.
 τὸ μὲν γὰρ κῦτὸν ἐκ κακῶν πεφευγέναι
 ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβῶν
 440 ἔμοι πέφυκεν τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σὲ δῆ, σὲ τὴν νεύουσάν εἰς πέδον κῆρα,
 φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤΙΓΟΝΗ.

καὶ φημι δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

439. IV. πάντα τὰλλ'.

435. ἄπαρνος δ' οὐδένος: an obj. gen. after an adj. ascribed to a verb taking the accus. See G. 1142; II. 154. Cf. II. ii. 16. 66, *ἔκρηται δὲ μὴ μὲ ἀνεκτείναι Σαΐφην*. — καθίσταται: implies her fixed and calm attitude.

440. ἀλλὰ: sc. καθίσταται. "But my joy was still not unmingled." For *ἡδίως* and we should use a concessive clause.

447. αὐτῆς: obj. accus. of *ἐπεργάζεσθαι*, which is the obj. of *ἔσσω* (446). The thought is put in a personal form, *let me see myself*.

448. τοὺς φίλους: the servants is attached to the daughter of the royal house.

452. Οὐδὲν: *οὐδὲν ταῦτα πέφυκε μοι ἔσσω λαβῶν θ' ἢ ἐκ τῆς σωτηρίας*. Cf. *El.* 1046, *προσελάττω οὐδὲν ἀνθρώπου ἐκ κέρους λαβῶν ἔκρινεν*. For the constr. of the inf., see G. 1523; II. 952. The

sentiment indicates the ignoble nature of the doer.

441. εἰ δῆ, σὲ: you, I mean, you. A similar harsh tone is that of Augustus to Elecia, *El.* 1445, *σὲ ται, σὲ κρινω, καὶ σὲ, τοῦ ἐν τῷ κέρει χρόνῳ θρασείαν*. The calm repose of Antigone, who stands before Creon, is her markedly innocent, without showing a single trace of fear or regret, exasperation, as the tone of his address indicates. — *εἴρω*: cf. 309.

442. φῆς: sc. *ἐθρᾶνέτω*. *μὴ* is due only to *καταρνεῖ*; for it is one after the verb of denial, see G. 1615; II. 1029.

443. Antigone purposely imitates in her reply the form of the question, as below (450, 452) she recalls *ἐπεργάζεσθαι* and *εἴρω* (447, 449). — τὸ μῆ: sc. *ἐθρᾶνέτω*. Regularly τὸ μὴ ὦ. See G31T. 812.

ΚΡΕΩΝ.

σὺ μὲν κομίζους ἂν σεαυτὸν ᾗ θέλεις,
445 ἔξω βαρείας αἰτίας ἐλεύθερον·
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
ἦδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝΤΙΓΟΝΗ.

ἦδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δὴτ' ἐτόλμας τοῦτοδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

450 οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνουκος τῶν κάτω θεῶν Δίκη
τοιούτοδ' ἐν ἀνθρώποισιν ὤρισεν νόμους·

452. W. αἰ τοῦτοδ' . . . ὤρισαν.

444. σὺ: to the guard.—κομίζου: may delude yourself. For the opt. in mild command, see GNT. 237.

445. ἔξω and ἀεὶ μὴ from grievous imputation. The chorus departs. The actor who has played this part now has an opportunity to change his costume, in order to impersonate Ismene.

446. μήκος: i.e. μακρὸν ἔχει.

447. κηρυχθέντα: the partic. is in indir. disc. after μέγα and = ἐκκηρύχθη. The plur. of the impers. is common with adjs. (cf. Aj. 1126, δῖον γὰρ τόδ' ἐκκηρύχθη), very common with verbal adjs. (cf. 677), less common with participles, as here. Cf. 670, 676.

448. τί δ' οὐκ ἔμελλον: and why should I not [know it]?

449. δὴτα: then, marking an inference. "Knowing all this, did you then have the daring," etc.

450. γὰρ: (yes), for. This speech of Antigone is one of the noblest passages left us in ancient literature.—οὐ: adv., at all.

451. τῶν κάτω θεῶν: since Δίκη sent from below the Princes to punish transgression. Aesch. connects her with these avenging deities. Cf. Esch. 511, ὦ Δίκη, ὁ θρόνος τ' Ἐρεβύν. Eur. Med. 1389, ἀλλὰ σ' ἔμμεν ἀλλοῖον τέκνον ποιεῖς τὴ Δίκη. She was held to be the daughter of Zeus and Themis.

452. τοιοῦτοδ': as you have laid down. Cf. 619.—ἐν ἀνθρώποισιν: who are endowed with a sense of obligation towards the dead.

οὐδέ σθένειν τοσοῦτον ὥσπερ τὰ σὰ
 κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῇ θεῶν
 455 νόμιμα δύνασθαι θνητὸν οὐδ' ὑπερδραμεῖν.
 οὐ γάρ τι νῦν γε κἀχθίς, ἀλλ' αἰεὶ πατε
 ζῇ ταῦτα, καὶ δαίς οἶδεν ἔξ ὅτου 'φάνη.
 ταύτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσας, ἐν θεαῖσι τὴν δίκην
 460 δώσειν. θανουμένη γὰρ ἐξήδη· τί δ' οὐ;
 κεί μὴ σὺ προὔκηχας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

454. W. ὡς ἄγραπτα.

452. W. αὐτ' (= αὐτό).

454 f. Instead of connecting *δοτὶ δύνασθαι* with *τὰ σὰ κηρύγματα* and making this its *subj.* Antigone generalizes the expression: *that one bring a mortal (sc. you) should be able, etc.* Edith. generally makes *δοτὶ* refer to Creon, supplying *ed* in thought from *τὰ σὰ κηρύγματα*. But Prof. Goodwin [*Proceedings Amer. Philol. Assoc.* 1876, p. 4] supposes that Antigone has herself in mind, — *that I being a mere mortal, &c.* The gender is an abjection. Cf. Eur. *Iph.* 1017, 1018. In favor of this view it is urged that Antigone is more concerned throughout the passage with defending her own conduct than with condemning Creon. — *ὑπερδραμεῖν*: lit. to run beyond (me in a race); here, to overpass, to render void; nearly the same as *ὑπερβαίνειν*, above. Cf. Eur. *Ion*. 973, καὶ τὴν τὰ κρίσιν θεῶν οὐδ' ὑπερβαίειν. Aristot. *Met.* i 15, τὰν μὲν ἐκαστὸς ὃ δ' ὑπερβαίνει (ἐκαστὸς τῷ ἐνέγκειν, τῷ ἐκαστῷ νόμῳ χρεώτης καὶ τὰς ἐκαστὴν αἰ διακρίσεις. καὶ ... τὰ μὲν ἐκαστὸς δὲ μὲν καὶ οὐδὲν μεταβάλλει, οὐδ' ὁ αὐτὸς, κατὰ φάσιν γὰρ

δοτὶ: αἱ δὲ γράμματα πολλὰ εἰσι. In connection with this he refers to Antig. 450 and 456. "Let not a mortal's vain command, Urge you to break the unalterable laws Of heaven-descended clarity." Mason's *Hippido*.

456. νῦν κἀχθίς: *both one idea, today and yesterday.* The brief duration of merely human institutions is meant. — αἰεὶ πατε: "eternally, without any clear distinction of past or future. *αἰεὶ* gives the effect of indefiniteness or infinity." Camm.

457. ἔξ ὅτου: *since when; sc. χρόνου.*

458. ταύτων: (*i. e.* νόμῳ, *lawfully*), for their violation; depends on τῇ Μηνί — αὐκ ἔμελλον: *I was not about to, did not mean to.* — αὐτοῖς: *of a mere man, emphatic.*

459. ἐν θεαῖσι: in respect of, *i. e.* to ward the gods; the penalty due them.

460. τί δ' οὐ: *and why should I not (have known that I must die)?*

461. τοῦ χρόνου: Schol., τοῦ αἵματος δηλονότι.

462. αὐτὴ: "you (all) it penalty, I, on the contrary, gain." Cf. Shaks. *Julius Caesar*, iii. 1:

ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς
 ἔη, πῶς οὐκ οὐχὶ καταβάνων κέρδος φέρει;
 465 αὐτὰρ ἔμοιγε ταῦδε τοῦ μόρον τυχεῖν
 παρ' οὐδέν' ἄλγος· ἀλλ' αὖ, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἀταφον ἀνισχύομην νέκυιν,
 κείμεναι ἐν ἡλώων· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σαῖ δ' εἰ δοκῶ νῦν μῦρα δρώσα τυγχάνειν,
 470 σχεδόν τι μάρψ' μωρίαν ὀφλισκάνω.

ΧΟΡΟΙ.

δηλοῖ τὸ γέννημα' ὧμόν ἐξ ὧμοῦ πατρὸς
 τῆς παιδός· εἵκειν δ' οὐκ ἐπίσταται κακοῖς.

467. W. μητρὸς θ' ἑνὸς τ' ἀταφον.

"Chorus. Why has that pain of leaving parents
 of life
 Come off on many years of fearful death?
 Death! What! that, and that in death a
 benefit?"

464. Coddura after the best syllable.
 See on 284. — φέρει: for φέρμας.
 The act. is often used for the mid. by
 Soph. Cf. O. C. 5. σπέρμαν πότ' ἐρου-
 ταίνετα, καὶ σπέρμα δ' ἐν μένιν φέ-
 ροντα.

465. οὐτως: each being the case.

466. μάρψ' οἶδον: see on 24. — ἄλγος:
 instead of a word of general meaning
 the Greeks often use a word of more
 definite sense. Here ἄλγος (dolor) for
 the more general idea of regard.—
 do: see on 50.

467. τὰ ἐξ ἐμῆς μητρός: the one springing
 from my own mother.—θανόντ' οἶδον:
 when dead I had supposed to be (sc.
 ὄντα) as unburied corpses.

469. καίτοι: at least, the suppressed
 thought.—τοῖσδε: of this, sc. what she
 had done.

470. σχεδόν τι: mockingly spoken
 of any fact or affair which the speaker
 believes to be unimportant; it almost
 appears to me that; it wants but little
 that; possibly. In this tone Electra
 closes a long speech to her mother,
 El. 608, εἰ γὰρ εἴποιαι τῶνδε τῶν ἔργων
 τίς, σχεδόν τι τὴν αἰὲν ἐκ κατασχέον
 φάσαι.—μάρψ', οἶδον. "I bear the charge
 of folly from a fool." Plumptre. The
 sharpness of the utterance is enhanced
 by the repetition μάρψ', μάρψ', μωρίαν.

471. The harshness of this last
 remark the discreet and venerable
 Chorus cannot approve. Their words,
 however, do not express censure so
 much as a characterization of Anti-
 gone. Order: τὸ γέννημα τῆς μητρός
 δηλοῖ (sc. ἐν) ὧμόν (prod.) ἐξ ὧμοῦ
 πατρὸς.

472. ἐπὶ τῶνδε: sc. ἡ σκηνή.—εἰσελ-
 κομένη: cf. Phil. 1046, ὃ ξένοι φέτω
 τῷδ' αἶν', 'Ὀδυσσεύ, κοῦκ ἐπὶ τῶνδε
 καθεῖται.

ΚΡΕΟΝ.

ἀλλ' ἴσθι τοι τὰ σκληρὰ ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατίστατον
 475 σιδηροῦ ὀπτὸν ἐκ πυρὸς περισκελῇ
 θραυσθέντα καὶ ραγύντα πλεῖστ' ἂν εἰσίδοις·
 σμικρῷ χαλκῷ δ' ὀδρα τοὺς θυμουμένους
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονέων μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
 480 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο.
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὑβρις δ' ἐπεὶ δέδρακεν, ἦδε δειντέρα,
 ταύτοις ἐπαυχεῖν καὶ διδρακύναι γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 485 εἰ ταῦτ' ἀνατὶ τῇδε κίσεται κράτη.

473. ἀλλὰ: "but beside coming before destruction." By ἀλλὰ Creon resumes his reflections immediately with the last words of the Chorus. Bl. remarks how exactly, though unconsciously, Creon describes in the following words his own case.—τὰ σκληρὰ ἄγαν φρονήματα: excessively stubborn dispositions.

474. πίπτειν: fall, break down. Inf. after ἴσθι, know that, etc. (not know how); see Q. 1402, and cf. the καταρτυθέντας below. Cf. Asch. Pers. 173, εἰ γὰρ μὴ σε δεῖ σφάσαι. Eur. Iph. 650, εἰ μὴ τὰς τὰς μὴ γυναικὲς ἔδρακεν γῆρας με λέοντα.

475. ὀπτὸν: tempered.—ἐκ: acc. as 111.—πορισκῆ: so that it is very hard.

476. πλεῖστα: very often; a sup. of πολλὰ = πολλάκις.—ἐν εἰσίδοις: you will see; a modest statement of a well-known fact. See GAT. 312.

478. καταρτυθέντας: Inf. used for

reminding of breaking horses.—ἐκπέλει: surpassed by Hesychius as ἐμπίον. A. 604 ἐγέρμενος.

479. φρονεῖν μέγα: to be proud-spirited.—δείλας: contemptuous in its application to Antigone.

480. ἔξηπίστατο: with sarcastic reference to 472.

481. προκειμένους: ordained.

482. ὅπως: in the pred., see 1015.—ἦδε: is the subj. and takes its place from ὅπως.

483. ἐπαυχεῖν... γέλας: in approp. with ἦδε, subj. uoat.—διδρακύναι: with γέλας, lit. of having done it; ever her deed. The particle is used with γέλας as with χαλκῷ and σιδηρῷ below. Cf. Eur. Alc. 791, χαλκῷ ὅπως φῶς. It is not therefore simply a repetition of ἐνὶ διδρακύναι, but forms a part of the pred. See Q. 270, 1; H. 983.

485. If this (assumed) authority (sc. of defying this law) shall be exercised by her with impunity.

ἀλλ' αἶτ' ἀδελφῆς εἴθ' ὀμαιομεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
αὐτὴ τε χῆ' εὐναιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οἷον κείνην ἴσον

490 ἐπαυτῶμαι τοῦδε βουλευσάμεναι τάφου.

καὶ νῦν καλεῖτ'· ἐσὼ γὰρ εἶδον ἀργίως
λυσσῶσαι αὐτὴν οὐδ' ἐπήβολον φρενῶν.
φιλεῖ δ' ὁ θυμὸς πρόσθεν ᾗρῆσθαι κλοπεὺς
τῶν μηδεὶν ὀρθῶς ἐν σκοτῇ τεχνιμένους.

495 μισῶ γε μέντοι χῶταν ἐν κακοῖσι τις
ἀλοῖς ἔπειτα τοῦτο καλλύνειν θέλη.

490. W. τάφου.

486. ἀδελφῆς: *sc.* θυγάτηρ which is pred. to κυρεῖ (*idea*). The omitted partic. contains the leading idea. See GRIT. 887, 889. — Ζηνὸς ἑρκείου: *cf.* Hom. Od. xii. 334f. 'The altar of Zeus ἑρκεῖον stood in the middle of the house-courtyard.' My patronymy here for the entire family. 'The expression is the extravagant one of a passionate man, — "more nearly akin to me than all my kin," which is, of course, impossible. *Cf.* O. T. 1285, εἰ δὲ τι προθύτερον ἐν κακοῖς κατέν.

488. ἡ εὐναιμος: in the blindness of his passion Creon includes Ismene in his condemnation, without any reason except her anxious behavior, in which he refers Ismene as betraying her guilt.

489. μόρου: gen. of separation with ἀλύξετον, after the analogy of such verbs as ἀπαλλάττεσθαι. *Cf.* El. 626, θράσους τοῦτ' οὐκ ἀλύξεν.

490. ἴσον: equally, likewise, ἐπαυτῶμαι ἐκείνῃ τοῦδε τοῦ τάφου, *i.e.* βουλευσάμεναι αὐτόν. *Cf.* Phil. 62, εἰ Ἀργεῖοι οὐδὲ ἡμίονο τῶν Ἀχαιῶν ἴσους δοῦναι.

491. εἶν: *sc.* ἴσους. — καλεῖται: addressed in the attendant's.

492. ἐπήβολον φρενῶν: in possession of her mind.

493. φιλεῖ: *sc.* κομῶ. *Cf.* 722. — ἐπὶ πρόθεν ᾗρῆσθαι: to be detected before-hand, *i.e.* before the deed has been done. — κλοπεὺς: jural noun, *as a plotter*; like the poetic use of κλέπτειν, *deceit or do stealthily. Cf.* El. 37, εἴποιτο κλέψας σφεδρῆς. *Aj.* 1137, πάλ' ἐκ κλέψας κλέψας εὖναι. The sense is, that the evil conscience easily betrays the evildoer. So Shak. *Hamlet*, iii. 1, 83: "Thus conscience doth make cowards of us all."

495. "I hate the offender that hides his crime, but I hate also the one that seeks to defend it." Creon thinks Ismene is trying to do the former, Antigone the latter. Antigone is seeking to escape punishment, he thinks. This accounts for her reply and the allusion to εὐναι in 486.

496. ἔπειτα: after the partic. *Cf.* *Aj.* 700, ἔπειτα μὴ κατ' ἀφρονισμὸν φρενῶν — καλῶναι: to place over.

ΑΝΤΙΓΟΝΗ.

θέλεις τε μᾶλλον ἢ κατακτεῖναι μ' ἐλὼν :

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχω ἀπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
 500 ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη πατέ,
 οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνουσ' ἔφυ.
 καίτοι πόθεν κλέος γ' ἂν εὐκλείεστερον
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθείσα ; τούτοις τοῦτο πᾶσι ἀνδάνει
 οὐ λέγουσ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήροι φόβος.

497. μᾶλλον : i.e. any desire that is greater than this of putting me to death.

498. ἐγὼ μὲν οὐδέν : I surely (desire) nothing (beyond that). μὲν is a weak-ened form of μέν, and ἔχω γ' makes prominent (although also at the same time restating) the force of the word with which it is connected. μὲν is

often found without δέ, not alone in the poets but also in prose, esp. with pron. (534, 681) and in assertions (504). The antithesis may be supplied in thought, if it is not expressed by some equivalent of ἢ. — ἀπαντ' ἔχω : an instance of what is called "tragic irony." The audience see in this utterance a hidden and dreadful import. Creon unconsciously pronounces his own doom ; in the death of Antigone he has all the calamities that follow in his train.

499. μέλλεις : do you delay.

500. μηδ' ἀρεσθείη : or μὴδὲ τίς εὖ λέγων. ἀρεσθεῖα, pass., here in the sense of prelati.

501. τὰμ' ἀφανδάνουσ' ἔφυ : my voice are disappointed. "For, one by nature, and so cannot fail to be." Camp. Antigone thus cuts off any expectation that Creon may have had that she would at the last acknowledge her guilt and beg for pardon.

502. κλέος εὐκλείεστερον : more illustrious honor. A rhetorical expression, like *ἐκκαλέω τιμῆς* (508), *προσὶν θυφάμενος* (1281). Antigone appeals to that latent sentiment of mankind that regards the duty of burial of one's kindred as a most sacred one, and that would honor her for sacrificing her life in seeking to discharge this duty. — *ἀν... νοστήσω* : the prot. is represented by μέν, i.e., "if I had done what?" See on 240.

504 f. Order : λέγουσ' (pass.) ἂν ἐλάττω τοῦτοις κτλ. Others prefer to join τοῦτοις directly with λέγουσ' as obj. of agent.

505. ἐγκλήροι : see on 180, and the App.

[ἀλλ' ἢ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
κάξεστω αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.]

ΚΡΕΟΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρῃς.

ΑΝΤΙΓΟΝΗ.

ὁρᾶσι χοῦτοι, σοὶ δ' ἐπίλλουσιν στόμα.

ΚΡΕΟΝ.

510 σὺ δ' οὐκ ἐπαυδεῖ, τῶνδε χωρὶς εἰ φρονεῖς :

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοῖς ὁμοσπλάγχχους σίβειν.

ΚΡΕΟΝ.

οὐκ οὐν ὁμαίμας χά καταντίον θανῶν;

W. gives 508 f. to the Chorus.

508 f. "With a just sense that these verses are not fitting for Antigone after 490, the older critics remark: *οὐκ ἐπαυδεῖ ταῦτα τῆς τυραννίδος, ἀλλ' ἔχει τι ἱερωνίας ὁ λόγος*. But there is no indication of any irony. The sentiment is wholly remote from the conversation." K. We follow X. and D. in bracketing these lines. The verses following have no reference to this sentiment. See App.

508. τοῦτοι the same reference as τῶνδε in 504, i.e. "that it is right to give burial to Polynices."—μούνη τῶνδε: Creon includes Antigone among the Chorus, as she was also a Cadmeian.—χοῦτοι and εἶναι are used in trimeter also.

509. χοῦτοι: *these also* (cf. 40). —ὁμοσπλάγχχοι: lit. *they roll or wind under, need of dogs which curl their tails between their legs through fear*; here metaphorically of curbing or suppressing utterance.

510. εἰ φρονεῖς: after ἐπαυδεῖται we might expect an inf. or partic. clause; here εἰ does not express an uncertainty but an assumed reality, almost as *quod*. See GMT. 434. Without paying any attention to Antigone's reply, Creon obstinately holds fast to his opinion. —τῶνδε χωρὶς: *differently from these*.

511. γάρ: (so), *for*. —σίβειν: subj. of αἰσχρὸν (cf. 40).

512. χά καταντίον θανῶν: *he also that fell on the opposite side*.

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταυτοῦ πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῃ δυσσεβῇ τιμᾶς χάριν;

ΑΝΤΙΓΟΝΗ.

513 οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.

ΚΡΕΩΝ.

εἰ τοί σφ'ε τιμᾶς ἐξ ἴσου τῷ δεσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ἄλγιστο.

ΚΡΕΩΝ.

παρθῶν δὲ τῇδε γῆν· ὁ δ' ἀντιστὰς ὑπερ.

ΑΝΤΙΓΟΝΗ.

ὁμως ὃ γ' Ἀΐδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

520 ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

513. μιᾶς: acc. μητρὸς. Cf. 144, 145. For an apparent parody of this verse, cf. Arist. *Nichom.* 750, ἐκαμάρτια γὰρ ἐστὶν ἡ ἐκ μιᾶς μητρός.

514. ἐκείνῃ: Eteocles; dat. with δεσσεβεῖ. Creon means, as he explains more fully in 516, that Antigone by honoring Polynices with burial is placing the two brothers on an equal footing, and that thus she is dishonoring Eteocles. — τιμᾶς χάριν: do you bestow the boon of an honor. χάρις is accus. of internal obj.

515. ταῦτα: i.e. that by burying my brother Polynices I am dishonoring him [Eteocles].

516. σφ'ε: acc. on τί. — τῷ δεσ-

σεβεῖ: we should expect rather τῷ ἀδελφῷ ἢ τῷ πατρὶ. It is not implied here that Antigone herself had bestowed burial honors upon Eteocles. Creon simply says, "you are showing him [Polynices] equal honor with that conferred upon Eteocles."

517. The equality of the brothers is urged more sharply by Antigone.

518. τορβῶν εἰ: (yes). but deprecating. — ὅτε: acc. + ἔσθ' ἔτι. See on 302.

519. Ἰδὺς desires that his laws (i.e. his laws which require burial) be equal, i.e. be equally administered to all.

520. The const. is τῷ κακῷ λαχεῖν, just as ἔκωσι, ἄνωσι, etc., are used in the pres. const. with the inf.

ΑΝΤΙΓΟΝΗ.

τίς αἶδεν εἰ κἀπῶθεν εὐαγὴ τάδε;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάσῃ, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθει, ἀλλὰ συμφιλῆν ἔφυν.

ΚΡΕΩΝ.

κάτω νῦν ἔλθοις', εἰ φιλητέον, φίλει

525 κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

FIFTH SCENE. CREEON. ANTIGONE. ISMENE. TWO ATTENDANTS.

ΧΟΡΟΣ.

καὶ μὲν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ λειβομένη·

521. κἀπῶθεν: see on 35. "If he knows if this [i.e. your sentiment that the good and the evil are not to share alike in burial] is regarded as pious in the world below?"

522. Cf. *Aj.* 1366, *ἐχθρὸς ὡς αἰεὶ εἶναι*; 1372, *αἶνετ' ἂν καὶτ' ἀλόβητ' ἂν ἑμὸν*; *Am.* *ἐχθρὸς ἔσται*.

523. Surely, 'tis not my nature to share in hatred, but in love. Ancient art aims to represent the ideal, modern the real and individual. Hence Soph. is sparing in the portrayal of distinctive traits of character; but he knows how with a single stroke to bring to view the entire inner soul. Here is laid open the womanly, tender heart of Antigone, who has thus far been presented to us only on the heroic and austere side of her nature. — οὔτοι: a repetition of Creon's word gives edge to her reply.

524. Creon, seeing that further argument is of no avail, breaks off impatiently, and with scorn repeats the sentence of death.

525. κείνους: acc. τοὺς κάτω, with particular reference to Polynices. — ἐμοῦ ζῶντος: while I live.

526. Ismene enters by the door through which she had left the scene (99), conducted by the attendants, acc. to the command of Creon (421). — καὶ μὲν: and so! This phrase often introduces a new person. Cf. 1183, 1267. — ἦδ': et. *dein*. See on 155.

527. φιλάδελφα: Schol., φιλαδέλφεια, with sisterly affection. — δάκρυ: this form is used by Soph. in the triometer also in *Trach.* 1109. Collective in sense; cf. *Acch.* *Sept.* 50, *δάκρυ λείβουτες*. O. C. 1261, *δὲ ὅμματα λείβαν δάκρυον*. — *ληβομένη*: trans.

νεφέλη δ' ὀφρύων ὑπερ αἵματόεν
 ῥέθορ αἰσχύνη.

530 τέγγουσ' εὐῶπα παρειάν.

ΚΡΕΩΝ.

σὺ δ', ἥ κατ' οἶκου ὡς ἔχιδν' ὑφειμένη,
 λήθουσα μ' ἐξέπικες, οὐδ' ἐμάνθανον
 τρέφων δὴ ἄτα κάπαναστάσεις θρόνων,
 φέρ', εἴτ' ἤ μοι, καὶ σὺ τοῦδε τοῦ τάφου
 535 φήσεις μετασχεῖν, ἥ ἔσομ' εἰδέναι;

ΙΣΜΗΝΗ.

δεδρακα τεύργον, ἔπερ ἦδ' ὁμαρροβεῖ,
 καὶ θυμωτίσχω καὶ φέρω τῆς αἰτίας.

here, as in *Asch. Prom.* 400, *ἄν' ὀφρῶν*
ἀνδραγαθία βίαι.

528. *νεφέλη*: goddess causes a cloud
 to lower over the brow, from which
 tears, like rain, pour forth. Cf. *Asch.*
Eur. 211, *ὡς δὲ ἀμάντων ἀνταρμαρῶν*
νεφέλην, ὡς δὲ ἀμάντων ἀνταρμαρῶν

—The day's rose cloud

That hangs early by clear brow.

(*Asch.*'s *Aspirations*, Bc. II.)

—*αἵματόεν*: flushed (with grief and
 excitement).

529. *ῥέθορ*: countenance. Cf. *Eur.*
Herc. Fur. 1206, *ῥέθορ ὡς δὲ ῥέθορ*. —
ἀνταρμαρῶν: disfigurement, more. Cf. *Slak.*
Ant. and Cleop. iii. 2: "The April's
 in her eyes: it is love's spring, And
 these the showers to bring it on."

531. *σὺ δ'*: in contrast with *Ἀν-*
τιχόνη. — *ἥ* ... *ὑφειμένη*: the one who
 has been lurking like a tiger in my house.

532. *ἀνταρμαρῶν* *εἰς*: concealed since
 been seeking my life's blood. Cf. *Slak.*
Rick. II. iii. 2: "Swakes, in my heart-
 blood's warm'd, has stung my heart!"

533. *ἀτα κάπαναστάσεις*: dual and

plur. combined, as in 131. The ab-
 stract for the concrete: see on 320.
 Two poets and subverters of my throne.
 Cf. *O. T.* 379, *Κρίω σοὶ κῆμ' ὀδόν*.

534. *καὶ σὺ*: you also, as your sis-
 ter has acknowledged her guilt.

535. *ἔσομ' εἰδέναι*: — *τὸ μὴ εἰδέναι*:
 see on 253.

536. *τεύργον*: that is to say, if. —
ὁμαρροβεῖ: metaphor from sowing,
 like *ἀνταρμαρῶν*, helper, then in general,
 teach to, agree with. In this phrase
 lies the intimation that Ismene is con-
 scious of prevarication. These words
 are like an anxious entreaty that her
 sister would not deny her the consola-
 tion of sharing her fate. In this
 scene the true character of Ismene
 comes more clearly to view: affec-
 tionate and unselfish, but timid and
 weak.

537. *τῇ αἰτίας*: governed directly
 by *θυμωτίσχω*, the notion of partici-
 pation being silently continued in *καὶ*
φέρω. Cf. *Asch. Prom.* 331, *ἐδύω*
μετασχόν καὶ τετολμημέν' ἐμὸν.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ εἴσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὐτ' ἠθέλησας, οὐτ' ἐγὼ κοινωσάμην.

ΙΣΜΗΝΗ.

340 ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξυμπλοῦν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον, "Λιδης χοί κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
345 θανεῖν τε σὺν σοὶ τὸν θάνατον θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ "θεγες
ποιοῦ σκαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

538. τοῖσιν . . . αἰ: double accus. Or, more exactly, ναῖς would be the obj. of some verb like λέγειν or ποιεῖν to be supplied.

541. ξυμπλοῦν: a common metaphor from sea-faring. Cf. Eur. *Herc. Fur.* 1226, συμπλοῦν τὸν φίλον δυστυχῶν. Soph. *Trach.* 889, δ' αὖτε αὖτε γὰρ ἐγὼ τὰς συμφορὰς, ὅσους δὲ συμπλοῖ. Sinek, has "a catch-fellow in affliction." — ποιουμένη: supplementary partic. after αἰσχύνομαι.

542. Const. ἐνίστορες (είσιν) δὲ τὸ ἔργον ἐντί. The rel. for the indir. imper. Cf. *Ap.* 1259, τὸ μᾶλλον δὲ εἰ φέρον. The plur. δὲ, although Antigone alone has performed the burial.

543. λέγουσιν: in word (alone), with sarcastic allusion to 78 f. The antithesis between λέγειν and ἔργον is frequently emphasized by the use of μέν. Cf.

Dem. *De Corona*, § 101, εἰ τι καλὸν λέγων μέντοι ἀποσχόμεν θεομήνους, ἐπεὶ τὸ γὰρ ἔργον οὐκ ἔπαισται.

545. τὸ μὴ εὐ θανεῖν: for the two negs. see on 442. — τί, τί: are connected, and εἰς εὐ belongs also to θανεῖν. — ἀγνίσαι: like ἀγνὰ ποιεῖν. But here in a general sense. Schol., τιμῶν. "Let me fulfil my sacred duty towards him in company with you, and share in your punishment."

546. δ: the accus. with ἔργον, as with ποιεῖν, 961. The want of the pron. is not uncommon with verbs of this kind. Cf. *O. C.* 1106, αἰεὶ δὲ τοῖσιν. *Ibid.* 1158, ἔστιν ἐν κτλ τοῖσιν ἀποσχόμεν τοῦτο. Cf. 772. — μὴ "θεγες: indir. in a cond. rel. sent. See GNT. 625. H. 912.

547. ποιοῦ σκαυτῆς: regard as your own — ἀρκέσω: pers. const.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

οὐδ' ἐγὼ τί τούτ' ἀνίψ μ' οὐδὲν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῶτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' εἴτ' ὠφελοῖμ' ἐγώ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν, οὐ φβονῶ σ' ὑπεκφυγῶν.

ΙΣΜΗΝΗ.

οἶμοι τάλαρα, κάμπλάκω ταῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

ὅς σὺ μὲν γὰρ εἶλον ζῆν, ἐγὼ δὲ κατθανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοισ γε τοῖς ἐμοῖς λόγοις.

548. τίς βίος: i.e. πῶς ἡ βίος φέλει
feels.

549. κηδεμών: "you one minded of
 his interests (in altruism (c 47); and
 perhaps he will take care to make
 your life without me agreeable."

550. τούτα: in this way. — ὠφελ
 ὠφελουμένη: when you gain nothing
 thereby.

551. Antigone softens somewhat
 the bitterness of her claim in 549. It
 is used after εἰς αὐτὴν as after ἀπορρίπτω
 ἀσχύνωσθαι and similar verbs, almost
 like ἔγωγε. The thought is, "it is with
 grief to myself that I speak you." —

μέν: see on 498. — ἐν σοὶ γελῶ: for
 ἐγγεῶ σοι. Cf. El. 277, ὅπου ἐγγε-
 λῶσα τοῖς πεποιθέσι.

552. The repetition of εἶνα σοῦ
 ὠφελεῖν adds emphasis. — ἀλλὰ νῦν:
 at least now (if I have not before).
 Cf. 770.

554. εἶπον τάλαρα: see on 82. —
 κάμπλάκω: am I really (not) to fail of
 and, to augment the force of the ques-
 tion, is found also in 736, 770. Others
 take καὶ as implying the ellipsis of
 ἢ οὐκ ἔμενται.

556. ἀλλ' οὐκ ἀνί: "true, I chose
 to live, but not with my words left un-

ARTISTONH

καλῶς σὺ μὲν σοί, τοῖς δ' ἐγὼ δόκουν φρονεῖν.

ISCHMER.

καὶ μὴν ἴση νῦν ἐστὶν ἡ ἑξαμαρτία.

ANTI-GONAD.

θάροσει· σὺ μὲν ἔχε. ἡ δ' ἐμὴ ψυχὴ παλαι
560 τέθυνηκεν, ὥστε τοῖς θαινοῦσιν ὠφελεῖν.

KPSON.

τὰ παλῖε φημι τῶδε τῆν μὲν εἰρήνης
ἀνουν πεφάνθαι, τῆν δ' ἀφ' οὗ τὰ πρῶτ' εἶπον.

spoken, appears in the prot. position. Cf. Eur. Ion. 228, *et* *ἡ* *ἀνδρομένη* *ἀνδρομένη* *ἀνδρομένη*. I cannot desire to remind her sister that it was not from indifference to Polyneices (78, 90) that she tried to dissuade her from burying him, nor that she was one with her in feeling. This is what she means in 556. Antigone, however, takes *ἀδελφὴ* to mean the arguments of lament to justify her course. Some prefer the too ingenuous and strained interpretation of Novick, but not according to my *inspiration* (i.e. secret) conviction.

657. αὐτοῖς πρὸς τοὺς θεοὺς.—τοῖς ὅ-
μοιως regularly ἀπὸ θεοῦ, to indicate the
antithesis to εἰς μέν. Cf. 71, 1101.—εὐ-
νοίας. So in the phrase δοῦναι πα-
κοῦ. Cf. Isocr. 10, 328, ἐπεὶ κατέλαβον τὴν
ἀπὸ τοῦ θεοῦ τοῦτον ἔχουσαν (= εὐνοίαν)
καλῆς.—τοῖς θεοῖς: τοῖς θεοῖς, sc. the gods
of the lower world and the shade of
Polynices.

358. Immense viterates what she as-
sorted in 630, 587. The Schol. has In
diu nō fructus, Indidit auribus. Some

edit: understand lamene to mean, "we are both in equal error, you against the state, but I against the dead."

559. The dreadful fate of her parents had already broken her heart. To outward appearance only did she walk among the living. Hence it was natural that she should now seek to benefit only the dead by her efforts. Her interest in her betrothal to Haddon has been completely subordinated to her sense of duty to her kindred. When her resolve was taken to bury Polynicee at the cost of her life, she counted herself among the dead. — *Edgar: take heart!*

569. ὁφείλει: to be of necessity to. With the dat. in the poets and in later prose. Cf. Eur. Ores. 606, πρὸς τοῦ ὁφείλων ὁφείλει.

561. *vā* *vaḥ*, *vā* *pā*, *vā* *bē*:
see on 31. — *vā* *vaḥ*: for the gender,
see G. 388; H. 272 a.

562, pp. 5-6 of ed. 1 and the other ever since she was born. Antigone's conduct was the natural product of her character.

ΙΣΜΗΝΗ.

οὐ γὰρ ποτ', ὦναξ, οὔδ' ὅτ' αὖ βλάβῃ μένει
νοῦς τοῖς κακοῖς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

ἀεὶ σοὶ γοῦν, ὅθ' κίλον σὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνῃ μοι τῇσδ' ἄτερ βιώσιμον :

ΚΡΕΩΝ.

ἀλλ' ἤδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σπαντοῦ τέκνου :

ΚΡΕΩΝ.

ἠρώσιμοι γὰρ χατέρων εἰσὶν γυῖα.

ΙΣΜΗΝΗ.

ὅτῳ οὐχ ὥς γ' ἐκείνῳ τῇδ' ἴ' ἦν ἡρμοσμένα.

563. *Ismene seeks, in a respectful manner, to defend her sister and herself. She acknowledges the want of good judgment; excuses it, however, by saying that those who are overtaken by a great calamity lose the discretion (νοῦς) that is theirs by native endowment (ὅτ' αὖ βλάπτει).*

565. *οὐ γοῦν: γε. ὁ νοῦς ἐξέστη. — πρῶσιμος κακῶς: Ismene said κακοῖς πράσσουσιν = be unfortunate. Creon turns it into κακὰ πράσσουσιν do wicked things. κακοῖς refers to Antigone.*

566. *τῇσδ' ἄτερ: makes clear the sense of μόνῃ, for Creon and others still remain to her.*

567. *But surely say not "this one," for she is no more (i.e. she is as good as dead). — ὅθι: say, indicates persons*

present; here it refers to τῇσδ'. When the sense of a word as such is to be signified or quoted, the nom. is commonly used and τὸ placed before the word. Cf. Dem. De Corona, § 88, τὸ δὲ ἡμῖς δεῖν λέγειν, τῇ πάλιν λέγειν. Without τὸ, Menander 422, ἐναγνῆρ' ἔχει Ζεὺς εὐαῖς εἰσέν, and Arist. Vesp. 1185, μὴ καὶ γὰρ ἡ μέλλουσα λέγειν τοῦ ἐνδύειν.

568. *νυμφεῖα: lit. nuptials, here for bride. Cf. Eur. Andr. 907, ἄλας περ εὐχῆς ἐνὶ αὐτῷ ἀνέργει νέαν.*

569. *Full many a field there is which he may plough. This remark addressed to the noble young woman is spiteful, contemptuous, and harsh.*

570. *ἡρμοσμένα: suited to him and her, i.e. in accord with their desires. Transl. not as their hearts were pligh-*

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἡ γὰρ στερήσεις τῆσδε τὰν σαυτοῦ γόνον;

574. W. gives this verse to Ismene.

ed; the sense being, that true affection binds their hearts together, and no other betrothal could be agreeable. For the plot. of this partic. see on 447.

572. This is an exclamation, not an address to Haemon, for he is not present. This verse, given by the MSS. to Ismene, is assigned by most edit. to Antigone, chiefly for the reason that τὸ σὸν λέχος in the next verse is more easily taken as your marriage than as the marriage of which you speak, and because Ismene, in response to the remark of Creon, would defend her sister, not Haemon, against the reproach *κακὰς γυναῖκας*. But the latter objection bears with almost equal force against the supposition that Antigone says this. Haemon is only indirectly dishonored. Antigone closes her discussion with Creon in 525, says in 530 that she no longer has any interest in life, has nowhere before made any reference to her relations with Haemon, and now preserves a disdainful silence towards those reproaches. The chief difficulty in

assigning the verse to Ismene will be removed if we change σ' to σφ', when the meaning is, O, dearest Haemon, how your father dishonors her (Antigone, in calling her *κακὰς γυναῖκας* for you). This makes easier also the reference of τὸ σὸν λέχος. The omission of the art. or pron. with *κατὰ* is no difficulty. Cf. *El.* 525, *κατὰ γὰρ ὅτι ἐξ ἐμοῦ γέννηται*.

573. *ἄγαν*: by speaking so much about it. — τὸ σὸν λέχος: Schol., τὸ σὸν καὶ ἀπομαρτυρεῖται. Cf. *El.* 1110, *οὐκ οἶδα τίς σὺν καλῶν (the report of which you speak)*. *Eur. Hipp.* 113, *τὴν πᾶν δὲ Κύπρις (Cypris whom you praise) πάλλ' ἐγὼ χαίρειν λέγω*.

574. All the MSS., with one exception, give this verse to Ismene, and many also 575. Doerckh and many other edit. rightly assign both to the Chorus: 574, because Ismene has already asked this question in 543, and because it seems altogether probable that the Chorus would re-monstrate with Creon: 575, because the calm and judicial tone, wholly unsuited to Ismene, is proper only to the Chorus.

ΚΡΕΩΝ.

575 Ἰδὼς ὁ παῖσ' αὐτοῦ τοὺς γάμους ἐμοί

ΧΟΡΟΣ.

δεδογμέν'. ὡς ἔοικε, τήρδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοὶ γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νῦν
κομίζετ' αἶσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
γυναικάς εἶναι τάσδε μῆδ' ἀνειμένας.

580 φεύγουσι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας
ἦδῃ τὸν Ἰδὼν εἰσορῶσι τοῦ βίου.

575. *ἰδοί*: this marriage alliance was a matter of deep interest to Creon, father of the bridegroom and guardian of the bride.

576. *δεδογμέν'* sc. *τοῦ*; it has been determined. For the plot, see on 447.

577. *καὶ σοὶ γε κάμοι*: it is for you certainly and for me (so fixed conclusion). The dat. can be referred only to the foregoing principal sent. — *τριβὰς* sc. *τρίβας*, or *warrior*. — *νῦν* sc. *now*.

578. *δμῶες* the attendants of the king. — *ἐκ τοῦδε*: henceforth.

579. *γυναικας*: emphatic, and in the pred. — *μῆδ' ἀνειμένας*: and not be left at large. So, in *El. 610*, her mother says to Electra, *ἐμμένει δὲ σπέρμα* of γὰρ πέρας Ἀθήνας, δι' οὗ τῆς καὶ πρὸς τοὺς θεοὺς γ' ἔσται ἀλεξιπύρρον φέρον. The Athenian women of the better classes were rarely seen out of the house except at public festivals; at other times never unattended. The waters are now led by the guards to

the door that opens into the women's apartment. There the guards remain, prob. as sentinels, for in 700 Creon calls to them to lead Antigone back. The king remains on the stage during the chanting of the next choral ode, absorbed in gloomy reflections.

580. Creon misjudges Antigone so greatly that he fears she may try to escape death, whereas she seeks it.

581. *τοὶ βίον*: gen. with *νίκας*. See *O. 182, 2*; *Il. 767*.

582. Stricken with grief, the Chorus is reminded of the inherited woe of the Labdacidae, whose latest sorrows even are not spared. Where once the deity has ordained calamity, there its baleful results continue to flow on. Against the sovereign power of Zeus no one can contend. Whereas the god in undecaying power bestows his holy ordinances, to mortals no permanent prosperity is destined. Our desires amuse us with delusive hopes, and when once our perception has become blinded we plunge inevitably

Στάσιμον β'.

ΧΟΡΟΣ

Στροφή α.

εὐδαίμονες οἷσι κακῶν ἀγευστος αἰών.
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
588 οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλῆθος ἔρπον·
ὁμοιον ὥστε πριτίαις ρῖδμα δυσπνόοις ὅταν
Θρήσσαισι ἔρεβος ὑψάλων ἐπιδράμῃ πνοαῖς.
590 κυλίνδει βυσσόθεν κελαϊνὰ θῖνα καὶ
δυσάνεμον, στήνῃ βρέμνυσ· δ' ἀντιπλήγες ἄκται.

588. W. Θρήσσαις.

590 f. W. κελαϊνὰ θῖνα, καὶ
δυσάνεμοι στήνῃ βρέμνυσιν.

into ruin. — εὐδαίμονες: *blest are they*. — ἀγευστος: *not, like many wds. derived from γεῖν and compounded with a privative; e.g. ἀγευστος, ἀγευστος, ἀγευστος*. For the gen. cf. O. T. 100, ἀγευστος ἔχουσ, and see (I. 1140; II. 763 d.

588. οἷς: the implied antecedent τῶντας in the indir. obj. of ἔρπον. — θεόθεν: "the adv. of place supports the metaphor of a storm coming from a certain quarter. Cf. Aesch. *Prom.* 1089, ἐκὶ ἀέθεν." Comp.

584. ἀτας: depends on οἷς; *various*.

585. ὁμοιον ἔρπον: *fault is come upon*. Cf. Xen. *Mem.* ii. 6. 5, μὴ ἰλλεῖσθαι τὸ καὶ τοῖς ὑπεργατοῦντες. — ἐπὶ πλῆθος γενεᾶς: i.e. from generation to generation. So Shak. *Macbeth*, i. 4:

"O'er our house heaven's own eyes bear witness, that
That may succeed us his solicitor."

586 ff. Conat. δρῶντες ὅταν ὁρῶσιν πνέοντες δυσπνέοντες πνοαῖς ὅταν ὁρῶσιν ὑψάλων ἐπιδράμῃ. — πνοαῖς: indir. obj. case. With δυσπνέοντες πνοαῖς, cf.

1201, ὁρῶντες δυσπνέοντες, 1277 πνοαῖς δρῶντες. — πνέοντες: *join as an adv. with πνέω, the Thracian πνέω*. The storms on the Suxine were notoriously violent. Cf. O. T. 100, πνέοντες ὁρῶντες πνέοντες. Eur. *Hec.* 440, πνέοντες ὁρῶντες πνέοντες πνέοντες.

589. ἔρεβος ὑψάλων: *darkness under the sea, i.e. under its surface; the rather darkness of the deep*.

590. κυλίνδει, κτλ.: *the waves (αἰῶνα) roll up the black sand from the lowest depths*. III. compare Verg. *Georg.* ii. 240, *ina exarsitque nuda varicibus, migraque alio subiacens arenam*. Cf. also Milton, *Par. Lost*, vii. 212, "A sea dark, waveful, wild, Up from the bottom turned by furious winds And varging waves."

591. βυσσίνων: *wind-tossed*. Plagios, explaining by δυσπνέοντες, τὸ καὶ τοῖς ἀνέμοις ἔχον. Cf. Apoll. *Rhod.* i. 593, ἀνέμῳ τ' αἰγιαλὸν τε δυσπνέοντες.

592. ἀντιπλήγες: *sound only here*. Cf. ἀνὰ κροτοπλήγῃ O. C. 1343. Πνέοντες in front, i.e. the waves and the storm

Ἀντιστροφῆς ἔ.

ἀρχαῖα τὰ λαβδακιδᾶν οἴκων ὀρῶμαι
 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',
 οὐδ' ἀπαλλάσσει. γενεὰν γένος, ἀλλ' ἐρείπει
 θεῶν τις. οὐδ' ἔχει λύσιν. γῆν γὰρ ἐσχάτας ὑπὲρ
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις,
 κατ' αὖ νυν φοινῖα θεῶν τῶν νετέρων
 ἀμφ' κατὶς λόγου τ' ἀνοῖα καὶ φρενῶν ἐρινύς.

595. W. φθιμένων.

600. W. τέτατο.

do not come from the mud (cf. Hom. *Od.* v. 418, ἄλυσαι παραπύλλους) but directly (sprung) upon the stone. Or, acc. to Schn., beaten again, i.e. they feel the returning stroke of the waves; and so the latest descendants of the race feel beating against them the returning blows of the ancient age. — πῆμα, *metr.*: and the descendants lashed by the waves resound with a groan.

593. ἀρχαῖα: from of old, as an ancient heritage; in the word. — λαβδακιδᾶν: blessing gen. with *deur.*

594 f. I see the calamities of the races succeeding the calamities of those that are dead. The ills of Antigone followed after those of Oedipus, and Oedipus perished in consequence of the murder of Laius, his father.

595. Nor does one generation (by satisfying the anger of the gods) relieve another (succeeding generation). As, for example, Crete, by the help of Athens, brought to an end the curse of the Tantalidae, and his descendants were prospered. γένος and γένος have the same sense. Cf. *λέων νεκρὸς* in 1007. — ἐρείπει: *sc.* γένος.

597. ἔχει λύσιν: *sc.* αὐτῷ. Cf. *O. T.* 656, οὐκ ἔσται λύσις. *Aj.* 604, συμπαῖς θεῶν ἔχει. The subj. is γένος, ἀλλ' ἐρείπει θεῶν τις being parenthetical.

Others, perhaps well, supply *πῆμασιν* (metr.).

599. Instead of a concessive or temporal clause, though *ἴσθι, etc.*, or *when light, etc.*, we have a co-ord. const. *αὖ* makes the connection.

600. ἐσχάτας ρίζας: lit. last roots, *ρῖζα* for branch, scion of the house. Antigone and Ismene were the last hope for the growth of the family. — ἔτετατο φάος: cf. *Phil.* 830, κατ' ἐλπίαν ἐτίταται τανύ. φάος is a figure from used for deliverance and hope. Cf. *Hom. Il.* xviii. 102, πῶρα Ἀχιλλεύς τεύχε, καὶ τὴν Πατρόων γένος φέει εἰς ἑλπίσιν τοῦ ἄλκον. Verg. *Aen.* ii. 281, "O Lux Dardanidae."

601. κατ': belongs to ἀμφ'. The Schol. explains κατὰ by *περί* (sc. καὶ ἐκδοτεῖ — *sc.* τὴν ρίζαν).

603. καὶ: while the gods of the lower world are not represented with a scythe or sickle as a symbol of their functions (like our "Father Time" or "Death"), yet the figure is so natural that the expression *more done or cut off* is often said of the gods and of men. Cf. *Apoc. Suppl.* 657, "Ἀπὸ τῶν περὶ τὸν θάνατον. Cf. also *Apoc.* 1055, καὶ ἔλασαν ἑσπέρων θάνατον. In Soph., *Fr.* 107, αὖ μάλ' ἐλασσε ἰσχυρὸν καὶ ἰσχυρὸν. Or. 1238, καὶ ἔλασαν σιδηροῦς ἄλκον.

Στροφή β.

805 τᾶν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι
τὰν οὐβ' ὕπνος αἶρεϊ ποθ' ὁ πανταγρεὺς οὗτ'
ἀκάματοι θέοντες μῆνες, ἀγήρως δὲ χρόνῳ
810 δυνάστας κατέχεις Ὀλύμπου μαρμαρῶεσσιν αἰγλαν.
τό τ' ἐπεῖτα καὶ τὸ μέλλον
καὶ τὸ πρὶν ἐπαρκέσει

803. W. σὺν ἄν.

812 L. W. ἐπαρκέσει νόμον. ὁ δ' οὐδὲν ἔρπει
θνατῶν βίωτος πύμπολις, ἐκτὸς ἄνας.

803. λόγου ἄνοσι lit. folly of judgment. Cf. 99.

804. φρεσὶν ἱριεῖς: infatuation of mind; εἰρηλατῶ in 622-624. ἱριεῖς is the power which drives men into destruction. When one with eyes wide open, frankly gaze to one's own death (as Antigone from her sense of duty), it appears to the mere looker-on like an infatuation inspired by some demonic power, and that is *ἱριεῖς*.

805. τὰς: Hom. and Dor. for τὰν. Found also in *El.* 1091, τὰν ἐχθρῶν. Aesch. *Sop.* 106, τὰς γὰρ, and in a few more places. — παρῶσθαι: see *παρῶσθαι*. The potential opt. with *ἐν* omitted in Hom. Cf. *Od.* iii. 281, βεῖα θεός γ' ἐπέων καὶ τρηχέων ἄνδρα κοῦσαι. *Il.* xxii. 348, οὐκ ἐστ' ὅτ' οἱ σῆς γε εἶνος κεφαλῇς ἀναλάσσει. Occasionally also in Aesch. Cf. Aesch. *Choeph.* 594, ἐνέτολμος ἐκείνῳ φρόνημα τίς λέγω; Eur. *Alc.* 62, ἐστ' ἔπος Ἀλαστοῖς ἐς γῆρας μέλει;

807. τὰν: the oblique cases of the art. are used by the tragedians also as rels. — πανταγρεὺς: the all-reaching, i.e. the one who exists upon all. *πυλῶμνος* is the Hom. epithet of sleep. *ἀγήρως*, *Ageless*, is applied to several divinities and to things. The compound *πανταγρεὺς* is not found, but

πανταγρεὺς is. Cf. *πανταγρεῖς* Μοῖρας, Pausan. *Silentiaria*, *Anth. Pal.* Similar to *πανταγρεὺς* are *παντάρχης*, *παντότης*, etc.

808. ἀδάματα: for the quantity of 4, see on 339. — βίωτος: i.e. they run their course unwearying.

809. ἀγήρως: Zeus is represented also in art as a man in the full maturity of his powers. — χρόνῳ: dat. of means; a personage whose power is untroubled by age. With this noble description of the majesty of Zeus, Blackwell compares the sublime words of the Apostle Paul in 1 Tim. vi. 15, 16, ὁ μακάριος καὶ μέγας ἀεικόστης, ὁ βασιλεὺς τῶν βασιλευμένων, καὶ κύριος τῶν κυρουμένων, ὁ πᾶσι ἔχων ἀθάνατον, οὗτος αἰῶνα ἀρχέσει.

811 f. τό τ' ἐπεῖτα κτλ.: these adv. clauses express duration. *ἔπειτα* of the time immediately following, *μέλλον* of the more distant future. The Schol. on *Terent.* vel *ἔπειτα*, *Il.* xviii. 837, καὶ τὸ δὲ *ἔπειτα* ἀπὸ τοῦ παρούσης ἔσθ'. Cf. Eur. *Iph. Taur.* 1204, τὰ το πᾶτα τό τ' ἐπεὶ ἔτ' ἐμὲ καὶ νυχθιν. The present is called by the grammarians ὁ ἐπαιστικός, *tempus instantis*. We may travel both in the present and in the future and in the past (this law will be found to prevail). The expressions

625 πρᾶσσει δ' ὀλίγιστον χρόνον ἐκτὸς αἵας.

ὃδε μὲν Αἴμας, παίδων τῶν σῶν
νέατον γέννημα· ἄρ' ἀχνύμενος
τῆς μελλογάμου τάλιδος ἦκει
μόρου Ἀντιγόης.
630 ἀπάτας λεχέων ὑπεραλγῶν;

SIXTH SCENE. CREON. TWO SERVANTS. HÆMON.

Ἐπεισόδιον γ'.

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μέντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
τῆς μελλονύμφου πατρὶ θυμαίνων πάρει;
ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες. φίλοι;

625. πρᾶσσει: *forces*; in this sense commonly with some adv. or obj., instead of which we have here *ἐκτὸς αἵας*. Cf. *Ar. Equi.* 548, *ἐν δ' ἐνιστῆς ἀπὸ χαίρων κατὰ τῶν πρῶτων*. — ὀλίγιστον χρόνον: the very smallest space of time. — αἵας: the repetition of this word (cf. 582) lends an impressive emphasis to the close of the ode.

626. ἄε: see on 166.

627. ὦ παῖ: the latest born and the last to survive, since the older Megareus had given his life as a sacrifice. Cf. 1301 f.

628. μελλογάμου *talida*: intended bride. The adj. is not superfluous, and is formed like μελλονύμφου below.

629. μέρον: the accus. after έχον is rare.

630. ἀπάτας λεχέων: the disappointment of his nuptials. ἀπάτας is gen. of cause.

631. Πάσιμον comes from the city and enters at the right of the spectators. — μέντεων: *i.e.* hotter than a seat would tell us. The anticipation expressed by the Chorus is unpleasant to Creon; hence his impatient and sharp manner.

632. τελείον: *final, irrevocable*. — ἄρα μή: *can it be that . . . ?* expressing doubt mingled with surprise. The emphasis falls on θυμαίνων, and the answer desired is *no*, but that feared is *yes*. Cf. *El.* 446, ἄρα μὴ θεοὶ ἁπλοῖα ἀπὸ τῶν ταῦτο τοῦ φέρον φέρω;

633. τῇ μελλονύμφῃ: obj. gen. with φέρον. See on 11. W. joins it with θυμαίνων as gen. of cause.

634. μὲν: makes col. emphatic; *to you*, in distinction from the citizens and Antigone. With ἡμεῖς supply *τοῖς*. — πανταχῇ δρῶντες: *i.e.* whatever we do. Cf. *Aj.* 1260, ὅς ἐκ παντὸς πανταχῇ χρηστέν γ' εἶσι.

ΛΙΗΛΩΝ.

633 πᾶτερ, σός εἰμι, καὶ σὺ μοι γνώμας ἔχων
 χρηστὰς ἀπορροῖς, αἷς ἐγὼγ' ἐφέβομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξιώσεται γάμος
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρων ἔχειν.
 640 γνώμης πατρίδας πάντ' ὀπισθεν ἐστάναι.
 τοῦτου γὰρ οὐνεκ' ἄνδρες εἴχονται γονὰς
 κατηκύους φύσαστες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 645 ὅστις δ' ἀπωφίλῃτα φηγίκε τέκνα,
 τί τούδ' αἰ εἴπαις ἄλλο πλὴν αὐτῷ πάνους

646. W. πῖδας.

635. Themion begins the interview with *alla* unpolemical, and hopes to persuade his father to change his views; still he gives an intimation of his real feeling by saying if you have (*έχων*) and if you guide well (*καλῶς ἡγουμένου*). Creon, however, takes hold in the sense of *likes you*, etc.

636. *ἀπορροῖς*: *pouring out* (see). Some take this as an opt. of wishing, *may you direct me*; thus Theocritus expresses himself with continued ambiguity.

637. *ἀξιώσεται*: *possess*. Cf. *τιμήσεται*, 210.

638. *φείρεσθαι*: depends on *μείζων*, like *ἴσσω λαβείν*, 459, and similar expressions. The Schol. explains by *οὐδὲν αὐτῷ προσφύκειται γάμοις τῆς τῆς ἀρχῆς*.

639. *γάρ*: in the connection there is an ellipse of something like *this is right, true*. — *διὰ στέρων ἔχειν*: lit. to have (i.e. to be) *throughout one's heart*,

i.e. *thus ought one to think in one's heart*. What follows is explanatory of *οὕτω* and is *κρησ.* with *έχων*.

641. *πᾶντος οὐνεκ*: anticipates the clauses *ὅτι . . . ἀνταμύνονται . . . καὶ . . . τιμῶσιν*.

642. *κατηκύους*: *obedient*. — *φύσαστες ἔχων*: that they may obey and love. See on 22.

643. *τὸν ἐχθρὸν*: their father's enemy is meant.

644. *ἐξ ἴσου πατρί*: i.e. as the father does. The sentiment here expressed finds ample illustration in Greek literature. To return good for good and evil for evil, to love friends and to hate enemies, was the commonly accepted rule of the ancient world.

646. *τὴ ὀλίῃ*: obj. of *έπαις*, which takes a double accus. (*έπειρ τὴ τῆς*), *τόντι* being the pers. obj.

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῦτω γέλωι·
μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
γυναικὸς οὐνεκ' ἐκβάλλης, εἰδὼς ὅτι

650 ψυχρὸν παραγκάλισμα τοῦτο γίνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
γένεαιτ' ἂν ἔλκος μείζον ἢ φίλος κακός;
ἀλλὰ πύσας ὥσει τε δυσματῇ μέθεις
τὴν παῖδ' ἐν ἡίδου τήνδε συμφεύκειν τινί.
655 ἐπεὶ γὰρ αὐτῇ εἶλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μάνην,
ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμικίτω Δία
ξύναιμον· εἰ γὰρ δὴ τὰ γ' ἐγγενῇ φύσει

648. W. δὲ ἡδονῇ.

650. W. τὰ συγγενή.

648. ὑφ' ἡδονῆς: under the influence of pleasure.

650. This is a chilling object of embrace. παραγκάλισμα is an instance of the freq. poetic use of an abstract for a concrete and a neut. for a personal subject. So κῆδυμα [O. Y. 85] for καὶ κῆδος, δύσθεον μίσγμα [El. 280]. See also ἄλγυμα, 320.

651. γυνή: in appos. with τῆς, which conforms in gender to the pred. noun. — γάρ: Cræon supports his admonition by a fact which the unwedded Isæmon might know from his own experience in the relations of friendship. The bad wife is as harmful as a bad friend.

652. ὄγκας: ulcers. "Wife, friend, You hang like ulcers on me." Shakspeare's *Love's Cruelty*, iii. 4.

653. πύσας: abs., as ἀνοστήσας, with looking. ἀοὶ δὲ κατὰ forms the personal clause, hence τὲ. Some join τὲ with ἀοὶ, as in Epic usage, but this would be anomalous in Att. ἀοὶ

is Isæmon but our more: in Soph., at El. 251, ἀοὶ δὲ τὲ κατὰ.

654. συμφεύκειν: "quædam vulgo significat uxorem dare alieni tamquam sibi ipsi hic est iuxta 816, Ἀχαιοί, συμφύκον, καὶ οὐκ ἐξοικον δαρι δίδου εἶνα οὐκ ἐξοικον αἰών." Wundt. The sarcasm is evident.

655. ἐμφανῶς: join with ἐπειτῇ.

657. ψευδῇ γ': "If she has the boldness to disown, I shall certainly not break my word to the state in failing to execute my threat of punishment."

658. πρὸς ταῦτα: in view of this, therefore. — ἐφυμικίτω ἀντ.: let her invoke against me Zeus, who presides over kindred. For ἐφυμικίτω, cf. 1305. The allusion is to what Antigone has said in 450 ff. See also 487.

659. The connection of thought is as follows: "I must punish her, for if I tolerate insubordination within

660 ἄκοσμα θρόνῳ, κάρτα τοὺς ἐξω γένους·
 ἐν τοῖς γὰρ οἰκείουσιν ὅστις ἐστ' ἀνὴρ
 χρηστός, φανεῖται κὰν πόλει δίκαιος ἄν.
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
 665 οὐκ ἐστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.
 ἀλλ' ὅν πόλις στήσσει, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τᾶναντία.
 καὶ τοῦτον ἂν τὸν αὐδρα θορσοῖην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
 670 δορός τ' ἂν ἐν χειμῶνι προστειαγμένον

667. W. brackets.

670. W. δόρου.

my house, then surely I shall be obliged to do so outside; for only he who treats his own kin justly (i.e. with severity when they do wrong) will also be just in the affairs of the state. The lawful ruler should be obeyed in all things. The man who obeys law and authority will make a good ruler and a good comrade in battle. Obedience to law on the part of both ruler and subject can alone save the state from the greatest of evils."

661. τοῖς ἀσπασίῳν: neut. "Creon characteristically relies on common-place maxima." Camp.

663. ὑπερβίς: in his presumption, which shows itself in the two ways specified. Cf. *ὑπερβία*, 806. — βιάσθαι: acts in defiance of the law. See 59.

664. τοῦπιτάσσειν: obj. of νοεῖ.

668. στήσσει: we should regularly have ἂν ἐκ στήσῃ. See GMIT. 665. The opt. makes the idea more general, i.e. if the state should appoint any one. Cf. O. T. 316, εἴθε δ' ἐπε-
 λαιρ ἄρ' ἂν ἔχει νε καὶ δύναιτο, αἰε-

ἀσπας νόμοι. Nauck thinks that the poet in this expression betrays the Athenian republicans, who sympathized with the political sentiment of his contemporaries; for Creon was ruler simply by virtue of hereditary right. — κλύειν: to obey.

667. τᾶναντία i.e. *παρά* καὶ *ἀντικα*. Cf. Seneca, *Mec.* 105, nequam at-
 que iniquum regis imperium
 ferat. The Schol. on Aesch. *Prom.* 76,
 δόξα, βουλήν τε καὶ δίκην ἀντικα.
 What the proverb says of slaves
 Creon in the spirit of a despot applies
 to freemen.

668 ἰ. τοῦτον τὸν ἀνδρα: i.e. the man who obeys. — ἄρχαν: "surely I should do so as a ruler. The pres. inf. with *εἰ* is used instead of ἄρχειν, βιάσθαι." Weisk. Solon's maxim was, ἄρχε
 ἄρχειν καὶ ἐκ βίης ἄρχεσθαι.

670. δορός ἐν χειμῶνι: in the storm
 of battle. Cf. Eur. *Phoen.* 850, ἐν
 γὰρ κλέῳι καὶ ἐν δόρῳ ἀναιδῶν.
 "Where danger threatens; I rejoice
 in the storm of arms." Ovidian's *Flaviol*,
 Bk. iii. Cf. *Temporis tolorum*.

μένειν δίκαιον κάγαθόν παραστάτην.
 ἀναρχίας δὲ μείζον αἶψά ἐστιν κακόν·
 αὐτὴ πόλεις τ' ὀλλύσιν, ἥδ' ἀναστάτους
 οἴκους τίθῃσι. ἥδε συμμάχου δορὸς
 ὅς τ' τροπὰς καταρρήγνυσιν. τῶν δ' ὀρθομένων
 σφάζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναῖκας οὐδαμῶς ἤσσητέα.
 κρεῖσσον γάρ, εἴτερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,

673. W. ἥδ' ἀναστάτους.

Verg. Aen. xii. 284. — προεινταγμένον: placed at his post.

671. δίκαιον αἶψα: a steady and trusty comrade.

672. In the contrast drawn here between the results of ἀναρχία and πειθαρχία, Soph. may have had in mind the famous Elegiac of Solon ἀναρχία εἰς Ἀθηναίους, in which a similar contrast is drawn between Eusebeia and εὐνομία. Cf. Burgk's *Lyric Anthology*, Solon, Frg. 4 (181).

673. ὥσπερ τε: as though καὶ οὐ γὰρ were to follow. So καὶ in 206. In αἶψα . . . ἥδε . . . ἥδε we have an instance of anastrophe similar to αἶψα . . . ἥδε . . . ἥδε in 206 ff.

674. συμμάχου δορὸς: of the allied spear, i.e. of allies in battle. Cf. Eur. *Herc. Fur.* 1103, σύμμαχον φέρον ἥδε.

675. τροπὰς καταρρήγνυσιν: comes round by breaking the ranks. τροπή is accus. of effect. See G. 1045; II. 714. Cf. Hom. *Il.* xx. 46, εἰ δ' αἰεὶς ἱρὰ φέρωντο βαρεῖα. Eur. *Suppl.* 110, ἱρὰς δ' αἰεὶς. Our Frags. to break a hole. The thought is, subordination leads to the defeat, not of the enemy, but of forces that are allied; auxiliaries do not avail against

want of discipline. — τῶν ὀρθομένων: of those who stand firm. Cf. Xen. *Cyr.* iii. 3. 45, τίς ἐστι εἰ μὴ ἑαυτοὺς πείσονται, εἰ δὲ πείσονται ἀποβήσονται πολλοὶ τῶν μεόντων. Others interpret, of those who are guided aright, i.e. the obedient, in allusion to ἀναρχία, 672. The Scholl., τῶν ἀρχομένων.

676. τὰ πολλὰ σώματα: = τὰς ψυχὰς. The more exact σώματα is used because the preservation of the body is esp. in mind.

677. αὕτως: so, as I have been saying. Croton nominates the application to the present situation. — ἀμυντέα: the plur. for the sing., a freq. use in adjs. and pron. — τὰς κοσμουμένους: what has been ordained, public order; neut. plur. See on 447. For the thought, cf. Thuc. iii. 67. 8, ἀμύναντο τὰ τῶν Ἑλλήνων νόμα.

678. γυναιεῖς: gen. with verb of inferiority. See G. 1129; H. 749.

679. ἐπεσσεῖν: sc. ἐμῶν. For this sentiment, so prevalent in antiquity, cf. 426. Eur. *El.* 830, αὐτοὶ γὰρ αἰσχρῶς προέτατο γὰρ βασιλῶν γυναικαί, καὶ τὸν ἑμῶν. — ἐκπεσεῖν: lit. to fall from, i.e. out's place; hence, to be defeated.

680 κοῦκ ἂν γυναικῶν ἤσσανες καλοῖμεθ' αὖ.

ΧΟΡΟΙ.

ἡμῶν μὲν, εἰ μὴ τῷ χρόνῳ κεκλήμεθα,
λέγειν φροσύνῳσιν ὧν λέγεις δοκεῖς πέρι.

Αἰσῶν.

πάτερ, θεοὶ φύουσιν ἀνθρώπους φρένας.
πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.
683 ἐγὼ δ' ὅπως σὺ μὴ λέγας ὀρθῶς τάδε
οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·
γένοιτο μὲντ' αὖ χιτέρῳ καλῶς ἔχον.
σοὶ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.

680. ἂν ... αὖ: opt. in a mild exhortation. See 1517. 277

681. μὲν: see on 468. — τῷ χρόνῳ: by way of time. A similar use in 729. The Chorus may have in mind what Creon has said in 281. — κεκλήμεθα: in the voice of *deceit*. See in 1218.

682. αὖ: i.e. λέγειν καὶ (ταῦτα, καὶ) δὲ λέγειν. The Chorus of venerable men cannot but approve what Creon has said about obedience and authority.

683. Haemon, like the Chorus, concludes that the general sentiments expressed by Creon are not to be disputed; but he places in opposition the public opinion, which sides with Antigone. He observes that the distastefulness of the observations of Haemon is judiciously tempered and disguised by the dutiful and respectful feeling that pervades them. — φρένας: wisdom, good sense. The same meaning in 648, to which there is a covert allusion.

684. ὑπέρτατον: in appos. with φρέν.

one, in process of agreement with κεκλήμεθα. Cf. 1060. For the thought, cf. *Antig.* 927, τὸ μὴ κακῶς φρονεῖν θεῶν μύησιν ἔχειν.

685. ὅπως οὐ μὴ λέγας ἐνδ.: obj. of λέγειν. For *ἔπος*, see 1517. 700. The use of μὴ may be due to the influence of the following opt. So Prof. Gildersleeve, *Amer. Jour. of Philol.* i. p. 51. Otherwise take the neg. as *potentia* after ὅπως, as it is after οἶσιν, 601, 607.

686. μήτε: with opt. of wishing. — λέγειν: the use of this word after λέγειν is pointed, as if Haemon meant, I will not say it, though I think it.

687. μὲντ' αὖ = μέντοι δὲ. — χιτέρῳ: he refers, of course, to himself. — καλῶς ἔχον: sc. τι, something that is well. He means, another way he found to have a sound opinion also (as well as you).

688. τοὶ δ' εἰν καὶ: but, at any rate (whether I have a good judgment or not), I am naturally in a position to take note of your interest (and) of, etc.

- 680 τὸ γὰρ σὺν ὄμμα δεινὸν ἀνδρὶ δημότῃ
 λόγοις τοιούτοις, οἷς σὺ μὴ τέρεφει κλέων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οὗ ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξωπάτῃ
 689 κάκιστ' ἀπ' ἔργων εὐκλειεστάτων φθίνει.
 ἦτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἀθανάτου μήθ' ὑπ' ὀμνηστῶν κυνῶν
 εἶασ' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινος·
 οὐχ ἦδε χρυσῆς ἄξία τιμῆς λαχεῖν;
 700 τοιαῦδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις.
 ἐμοὶ δὲ σοῦ πρῶσσαντος εὐτυχῶς, πάτερ,

680. δεινόν: followed by the dat. of interest and the dat. of cause; because of such words. Cf. 691.

691. εἰς: for εἰς, the exact correlative. — μὴ τέρεφει: the μὴ with the iodic, see G.M.T. 618; II. 918. Ball takes the rel. clause as a final one, and then accounts for μὴ. But the people do not say these things in order that they may be reported to the king. Cf. 700. The sense of the entire passage is, the common citizens shuns you, look because he entertains sentiments which you would not enjoy to hear uttered.

692. τὰς ἐσθλῶν: The Schol., ἀσφαλεῖς. — τῶν: = εἰς.

693. εἰς: cognate accus., which intensifies the city makes over.

694. εἰς: (saying) εἰς. What follows is the reported utterance of the citizens.

695. ἀπὸ: in consequence of. The occurrence of the triple sup. is worthy of notice.

696. ἦτις καὶ: gives the reason for ἀπ' ἔργων καὶ, in the view of the citizens.

697. ἀθανάτου: pred. with ἀλφειῶν, which is not used of death alone. Or, with πεπτῶτα it may be directly joined with αὐτάδελφον — μήθ': the rel. clause is causal, and we should expect ἦτις οὐκ ἐπὶ τῷ ὀλέσθαι ἀθανάτου καὶ... εἰς; instead of this, the neg. is expressed alone with the inf., and it is μήθ', because (a such clause) the reason may be expressed in the form of a causal, i.e., ὅς (ἔστι) καὶ = εἰ καὶ, equiv. to εἰ καὶ. Cf. O. T. 182; γὰρ εἰ μὴ ἔπειθ' ἐγὼ γ' ὀρώμι μὴτις ἡθεῖν γάρη; See G.M.T. 580.

699. εἰς: i.e. such as one as this. — χρυσῆς: χρυσοῦ is applied to anything that is glorious or splendid. Cf. O. T. 168, χρυσοῖς θεοῖς.

700. ἐρεμνὴ: secret, as ἐστὶν αὐτοῖς. — ἐπέρχεται: sc. ἀπὸ, repeating the idea of 692. Or, latter, sc. πόλις, goes on its way, spreads, through the city. Cf. ἐπαρμένη, 589. Lucch. Suppl. 699 λαμπρὰ ἐπέρχεται πᾶσι τὸ κέλευθον.

701. καὶ πρῶσσαντος εὐτυχῶς: the poet might have used τῇ καὶ εὐτυχίᾳ. Similar is σοὶ καλῶς ἔγχευται, 519.

οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατὴρ βάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;
 703 μὴ μὲν ἐν ἡθῶς μοῦνον ἐν στυγῇ φόρει,
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ.
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες ὠφθῆσαν κενοί.
 710 ἄλλ' ἄνδρα, καὶ τις ἢ σοφός, τὸ μαυθάνειν
 πόλλ' αἰσχροῦν οὐδὲν καὶ τὸ κτῆ τείνειν ἄγαν.
 ὅρῃς παρὰ ρείθροισι χειμάρροισι ὅσα
 δένδρων ὑπείκει, κλῶνας ὡς ἐκσώζεται.

705. W. κοῖδεν ἄλλο τοῦτ'.

702. τιμιώτερον: more valued.

703. εὐκλείας: gen. with the comp. For what greater delight have children than the renown of a paterfamilias?

704. πρὸς παίδων: on the part of children. — οὐ: used in the sense of the relative *quod* by the poets metri gratia, like *ἄρα* for *ἵνα*. But many critics deny this.

705. ἡθῶς: sentiment, conviction. The more usual word would be γένος or νόμος.

706. ὡς: the rel. pron. I would be the regular use. — τοῦτ' is added because of the loose correlation of the clauses. — ὀρθῶς ἔχειν: in appos. with φῆς.

707. αὖτοι: plur., because of the general notion in *ἔστιν*. — διαπτυχθέντες: Schol., ἀνακαταπλέοντες, i.e. when we can thoroughly pierce through them. — ὠφθῆσαν: are found to be. Gnomic *καὶ*. Thrasymachus, the elegiac poet, whose gnomes were well known to the Athenian youth, says, 221 ff., *ἔστιν καὶ βροτὶς τὸν πλεονεκτήσαντα σέβει, ἀλλ'*

αὐτὸς μόνος ποικίλα θῆκε' ἔχειν, καὶ οὐδ' ἔχοντα ἰστί, πλεονεκτήσαντα δόλοιο.

710 f. Canis, τὸ βέβηκεν μαυθάνειν καλλῆ καὶ τὸ μὴ γένειν ἔργον οὐδὲν αἰσχρὸν (λέγου). — For αἰ with the suffix, see GNT. 454; H. 384 (b). — τείνειν: in the sense of *de sum*. The metaphor in *τένειν* naturally suggests what follows.

712. Haemon now unconsciously turns Creon's principles, inculcated in like manner by means of similes (473), against his father. Thus the spectator's attention is directed, as is frequently the case in ancient tragedy, to the hero's ignorance of his own character, by which the tragic conflict is chiefly developed. — βάλοντες: the large trees are found by the side of streams and in valleys. — *πρὸς*: makes an iambus, since in Soph. initial *β* lengthens a preceding vowel in the verse. Cf. O. T. 847, αἰς ἐμὲ *πρὸς*. O. C. 500, ἀπὸ βυθῶνος. — *ἔστιν*: the enclitic *ἔστιν* is to be supplied with *τενέσθαι*.

τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
 715 αὐτως δὲ ναὸς ὅστις ἐγκρατῇ πόδα
 τένας ὑπείκει μηδὲν, ὑπταίσις κάτω
 στρέφας τὸ λοιπὸν σέλμασιν ναυτῖλλεται.
 ἀλλ' εἴκε θυμοῦ καὶ μετὰστασιν δίδου.
 γνώμη γὰρ εἴ τις κατ' ἔμοῦ νεωτέρου
 720 πρόσσευτε φῆμ' ἔγωγε πρεσβεύειν πολὺ,
 φῶναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
 εἰ δ' οὐκ, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

718. W. ἀλλ' εἴκε μύθῳ.

714. αἰώνας: note the antithesis: these save their branches, those are destroyed root and branch. For the image, cf. Webster's *Arrius and Virginius*, p. 203 (iii. 2):—

"The bending willow, yielding to each wind,
 Shall keep his swelling bough, when the proud oak,
 Having the storm, presenting us his root,
 Shall have his body rent from head to foot."

715. ναὸς: the gen. depends on αἰῶνας. ναὸς is a rope, called "sheet," fastened to the lower corners of the sail, by tightening or relaxing which the force of the wind upon the vessel's sail is regulated. Cf. Eur. *Orest.* 795, καὶ ναὺς γὰρ ἐνταβείδα καὶ ἄλλαι ναὶ εὐαφροὶ, ἵσση δ' αὖτις φη χαλεγέ τεσσα. — ἐγκρατῇ: is used proleptically, i.e. *before ἐγκρατῇ αἶμα, stretched so as to be taut.*

716. ὑπταίσις: refers back to 713. — μῆδέν: this neg. is used because the pos. is indef.

717. στρέφας καίσι: sc. τῶν ναῶν.

718. εἴκε: give way, yield. This remark is pointed after Haemon has used *ἑσέλις τοιοῦτο*. — θυμῷ . . . βίβον: and grant a change of temper, i.e. give up your anger. The position of καὶ is unusual, unless we take θυμῷ with both εἴκε and μετὰστασιν: yet cf. *Ar. Ach.* 881, τῷδε ἐκτρέφεται ἡ ψυχή. Some prefer to take θυμῷ with εἴκε alone, draw back from your anger; but μετὰστασιν alone is too vague. Cf. Eur. *Androm.* 1003, οὐδ' ἡ μετὰστασις γυναικὶς ἐκείνῃ.

719. κατ' ἔμοῦ: from the ages.

720. πρεσβεύειν: i.e. πρεσβύτερον εἶναι, lat. antiquitas esse. The inf. clause that follows is the subj.

722. εἰ δ' οὐκ: sc. καὶ τῶν αὐτῶν ἔργων. — φιλεῖ: see on 494. — ταύτῃ: αὐτῇ.

723. Const., καλέω (ἵσση) καὶ τὰ τῶν εὐ λεγόντων παραδέσσει. Cf. 1031 f. The sentiment may have been borrowed from *Il.* *Op.* 293 ff., οὐδὲς μὲν κενέμενοι δὲ κενῶν πάντα καὶ φησὶ φασιδέμενοι, τὰ δ' ἄρ' αἶψα καὶ ἐν τέλει φησὶ δαίμων· ἐσθλὰς δ' αὖ ἀκείμους δὲ εὖ εὐδότες πείθεται.

ΧΟΡΟΣ.

ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
125 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλή.

ΚΡΕΩΝ.

οἱ τηλικούδε καὶ διδαζόμεσθα δὴ
φρονεῖν ὑπὲρ ἀνδρὸς τηλικούδε τὴν φύσιν;

ΛΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τὰργα σκοπεῖν.

ΚΡΕΩΝ.

130 ἔργον γάρ ἐστι τοὺς ἀκουσμοῦντας σέβειν;

ΛΙΜΩΝ.

οὐδ' ἂν κελείσασμαι εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιᾶδ' ἐπέιληπται νόσφ;

ΛΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις ἑώς.

724. εἰκός: sc. ἄντη. — εἰ: the Chorus says εἰ, as in 681, acc. to the respectful manner of subjects.

725. μαθεῖν: sc. αὐτοῦ, Hecmon. — σέ: Hecmon. — ἀρεταί: impers.

726. τηλικούδε... τηλικούδε: *such as indeed who are so old as I, such as I am* by one of this age, i.e. by such a youngster as Iola! A similar sarcasm is contained in Plaut's *Apol.* 25 il. τὶ εἴτα, ὦ Μάριε, τοσούτων αὐτῶν σοφόνων ἐπὶ τοσούτοις ἔσσι τοσούτοις ἐν; For the force of αὐτῶν, see on 564.

728. φηδὲν, μή: the Schol. interprets by μήτε διδάσκω ἢ μή διδάσκω *lest I am mistaken*. This would account for the use of the negative.

729. γὰρ χρόνον: see on 681. — τὰργα: *the facts*. Hecmon means the truth of his plea, in distinction from his person.

730. ἔργον: Creon sharply takes up τὰ ἔργα, but with a slightly altered meaning. Is it a duty, etc.? — ἀκουσμοῦντας: like *κασπε* in 640.

731. οὐδέ: not even, antithetic to ἔργον. "I would not even urge, much less do the deed," or perhaps better (with Krieger) to take *οὐδέ* as simply continuing the statement of Creon, *yes, it is not a duty,* and *I would not urge, etc.*

732. τοιᾶδε: i.e. τῇ ἀρετῇ. Cf. ἀρεταῖναι κινεῖ.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῶν ἀμέ χρη τάσσειν ἐρεῖ :

ΛΙΜΝΗ.

735 δρᾷς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος ;

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοὶ χρη με τῆσδ' ἄρχεω χθονός :

ΛΙΜΝΗ.

πόλις γὰρ οὐκ ἔσθ' ἧτις ἀνδρός ἔσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται ;

ΛΙΜΝΗ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

734. ἡμῶν: pluralis majestatis, in connection with the sing. *μέ.* Cf. 1052, 1105. — ἀμέ: i.e. *ἡ μέ.*

735. ὡς, ὡς: ὡς (with εἴρηκας), as (with νέος). So *ὡς* occurs twice in the same sent. with different meaning in O. T. 922, *ὡς ἐπεύχοντο θεοὶ* *ὡς ἐπαυμένην*. — ἄγαν νέος: sarcastic allusion to 726 f. With the Athenian it was a matter of course that the final decision of state policy lay with the people. But even the kings of the Heroic age were guided by the views of the most respected members of the community and of the army, and, as we see in *Hom.*, were influenced by public opinion. Now, for the first time, Haemon loses his temper as he sees his last hope depart with Creon's refusal to heed the voice of the people.

736. Ὀλίγ. *ἡμέ:* dat. of interest. Cf. *Aj.* 1263 f., *ἡμέ. πᾶς ἀνὴρ αὐτῇ*

ἐνέει. *Ὀδ.* *τῇ γὰρ με πᾶσαν εὐχὴν ἡ μάχῃ κενεῖ;* The question in 730, it will be observed, is not quite the same as in 734, where Creon asks, "What right have the people to dictate to me?" Here he asks, by way of excuse for his passion, "Whose wishes am I to consult in ruling this land if not my own?"

737. "That is no state, no community, that is composed of one man." Cf. *Cic. de Rep. lib. 3*, "unus erat populus ipse. Ergo ubi tyrannus est, ibi... dicendum esse plane nullam esse rempublicam." Others interpret *ἐνέει* *ἡμέ* as gen. of possession. Cf. *Phil.* 380, *πᾶσι γὰρ ἡμέ. νῦν τῶν ἡγεμόνων.* The next verse, 738, fits this much better than the interpretation of *ἡμέ*, given above.

739. "You would make an excellent king of a deserted land." Similar use

ΚΡΕΩΝ.

740 ὅδ', ὡς ἔρκε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἴπερ γυνὴ σὺ· σοῦ γὰρ οὖν προκτῆδομαι.

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δικάζα σ' ἐξαμαρτάνονθ' ὁρῶ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβω;

ΑΙΜΩΝ.

745 οὐ γὰρ σέβεις, τιμᾶς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὑστερον.

ΑΙΜΩΝ.

οὐ τῶν εἰλοῖς ἦσσι γε τῶν αἰσχυρῶν ἐμέ.

ΚΡΕΩΝ.

ὁ γαῦν λόγος σοι πᾶς ὑπὲρ κείνης ὀδε.

of καλῶς γε in Eur. Med. 504, καλῶς γ' ἂν
ἔλεγετο μ' αἰεὶ, ὅν κατὰ κατέστηκεν.

740. He means that Haemon is all
the while secretly defending Antigone.

742. O, how villain, to come into con-
flict with your father! For ἡ δίκη,
μάχη, ἔχθρα καὶ τὸ ἐλίσσειν, γυναικεῖ,
see G. 1200, 1; H. 153 d. "From this
point the altercation becomes more
violent, each laying hold upon the
other's words, and seeking to turn
them into ridicule, or to direct the edge
of them against the other." Schu.

743. γὰρ: I see. [do] for. — οὐ: with

ἔπειτα, which Haemon uses with sat-
uratic reference to Eteoc. Haemon ἐξα-
μαρτάνω is modelled after ἀμαρτάνω
ἀμαρτάνω.

744. τὰς ἐμὰς ἀρχὰς: my own
authority.

745. σέβεις: also: you do not act the
part of reverence, since you tremble, etc.
— τὰς θεῶν: i.e. the rites of burial.

746. ὑστερον: the slave of. Cf. 680.

747. οὐ τῶν: i.e. of evil do. The
position of γ' shows that ἔργω τῶν
αἰσχυρῶν together forms the antithesis
to γυναικεῖ ὑστερον. The thought un-

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου καὶ θεῶν τῶν νετέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὥς ἐτι ζῶσαν γαμεῖς.

ΑΙΜΩΝ.

ἦδ' οὖν θανέεται καὶ θανούσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ᾧδ' ἐπεξέρχει θρασύς :

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλῇ πρὸς κενὰς γνώμας λέγειν :

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὦν φρενῶν αἰνὸς κενός.

ΑΙΜΩΝ.

751 βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν :

ΚΡΕΩΝ.

756 γυναικὸς ὦν δούλευμα, μὴ κατέλλε' με.

W. retains the traditional order in 755-757.

derlying this utterance is, I defend her, not because she is my betrothed, but because she has done right.

750. οὐκ ἔσθ' ὥς : it cannot be done. Cf. *Phil.* 196, οὐκ ἔσθ' ὥς οὐ θεῶν τὸν μέγιστον, κ. τ. τοιαῦτα. But Zeus is more common in this phrase. — ἔστι : with *καὶ* modifies γαμεῖς. Cf. *Aj.* 1023, οὐκ ἔστι σοὶ ἄλλοτε θαυμάσιον' ἐνι. Others take ἐστι with ζῶσαν. — ζῶσαν : ironical, i.e. you can marry her in Hades if you like. Cf. 664. This renewed threat is called forth by Haemon's mention of the gods of the nether world.

751. Haemon means that he will not survive the death of his betrothed. Creon, however, takes him as talking

to himself. The imperf. *εἰς* is often used by way of euphemism to indicate a definite person. Cf. *Aj.* 1183, ταῦτ' εἰς δόλῳ τὰς τοὺς ἐρχεται τῷ (i.e. son).

752. κάπαπειλῶν : cover threatening. Haemon has before this made no threat. — θρασύς : pred. adj. See C. 926; H. 518.

753. "What I am saying are not threats, but remonstrances against folly."

754. κλαίων : like *ὦ* χεῖρην in 758.

757. βούλει λέγειν : cf. *Hec.* *Op.* 121, εἰ μὴ τοῦτον εἶπες, τάχα κ' αὐτὸς ποῖεν ἀκούων. *El.* 623, τοῦτοι σε λέγου κατὰς ἐλπίδας πρὸς εἶδεν.

756. δούλευμα : see on 820.

ΛΙΝΝ.

755 εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν.

ΚΡΕΩΝ.

ἀληθες; ἀλλ' οὐ τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δυνάσεις ἐμέ.
760 ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θυήσκη πλησία τῷ νυμφίῳ.

755. In 754 Creon recklessly refuses all advice. Upon this refusal Hecamion's response in 757 follows naturally. Then Creon rejoins in 760. "Yes, I do not wish to hear; desist, mission of a woman, from wheedling me." Since hereupon every further utterance on the part of Hecamion is evidently useless, nothing is left him but to call this degree of stubbornness "loss of reason." "Were you not my father, I should have said (instead of the milder expression *δοῦ-λας λέγειν τι κτ.*) that you are not in your right mind." This leads the rage of Creon to burst forth openly. In the traditional order it is impossible to understand how by far the harshest utterance of all [755] could be characterized by Creon with so mild a term as *κατάλαιν*. And again, what is there in the comparatively calm expression of 767 that should so violently inflame his anger? From the order adopted we get also a much more suitable use of *κατάλαιν*, which as a term can only mean *cont.*, talk over with full words, — *disc.* with the inf. in the sense of *arg.* is unusual. This instance may be added to that given in GNT. 763, 3.

755. *ἄληθες*: indeed, really. Lat. *itaque*. An ironical and indignant question. Cf. Shak. *Jul. Cæs.* iv. 3: Bru. "Away, slight woman!" Cæs. "Is't possible?" — τόνδ' Ὀλυμπον: Creon raises his hand to heaven — *οὐ*: without, as in O. T. 1088, οὐ τὸν Ὀλυμπον ἀνέστην κτ. *ἐν*, where also Olympus signifies heaven. For the acc., see G. 163, n. 2; B. 723.

759. *ἐπὶ ψόγοις*: *ἐπὶ* expresses the accompanying circumstance of *ἀνέστην*, with *καταποτρύν*, *vehemently*. Cf. 556. Eur. *Trach.* 315, *ἐπὶ δάκρυσι καὶ γόμοις καταστρέψαι* *ἐχέει*. Others, *ἐπὶ* = *super*, like O. C. 615, *διπύρρος ἐπ' αὐτοῖς ἐπὶ κόρῳ κτ.* Hecamion has thus far censured, but now, in his rage, also reproaches his father.

760. *ἄγετε*: addressed to one of the two attendants (cf. 678), who goes into the palace to lead forth Antigone. — τὸ μῖσος: the hateful thing. The use of the abstract noun heightens the contempt. So Philoctetes says to Odysseus, *Phil.* 921, *ὦ μῖσος, ἀνὰ κόφον* *καυχήσαις* *λέγειν*. — κατ' ὄμματ' αὐτίκα: with great emphasis the king, in his passion, indicates proximity by the use of three expressions. So in O. T. 430, remoteness is expressed by *οὐ πάλιν* *ἐξορρεῖ* *ὄψεαι* *τοῖνδ' ἀποστραφὼς ἐσσι*;

ΑΙΣΧΡΩ.

οὐ δὴτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ.
οὐθ' ἥδ' ὀλεῖται πλησία, σὺ τ' οὐδαμὰ
τούμων προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὄρων,
768 ὥς τοῖς θέλουσι τῶν φίλων μαίνη ξανών.

ΧΟΡΟΣ.

ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς.
μοῦς δ' ἐστὶ τηλικούτος ἀλγίστας βαρύς.

ΚΡΕΩΝ.

δράττω, φρουκίτω μείζον ἢ κατ' ἀνδρ' ἰών.
τὼ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρον.

ΧΟΡΟΣ.

770 ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς :

ΚΡΕΩΝ.

οὐ τήν γε μὴ θυγοῦσαν· εὖ γὰρ αἶψά λέγεις.

762. ἔμοιγε : in emphatic position, and belongs only to the clause οὐθ' . . . πλησία.

764. τὰ κρᾶτα : found in a sing. only in Soph. (PAN. 1001, 1457, O. T. 282), viz. head, i.e. — ἐν ὀφθαλμοῖς : for the instrumental case. Cf. 962, 1003. Epic fulness of expression.

765. ὥς . . . ξανών : that you may rue in the company of those of your friends who are unwilling (to endure it). There is in its meaning an intentional reference to the saying in 763 f. Haemon derives from the stage at the sight of the spectators. He does not altogether appear. The actor who played this part now takes the rôle of the messenger.

767. τηλικούτος i.e. of one so young. See on 725. — βαρύς : portentous, fearful. So in 1251. Cf. Phil. 1030 f., βαρύς τε καὶ βαρὺς ὁ ξένος φόνος τῷδ' ἔστω.

768. δράττω, φρουκίτω : "the action is well suited to the impetuosity

of Creon's passion." III — μείζον . . . ἢ κατ' ἀνδρ' : this becomes a poetic phrase. δέκνυσθαι is the usual word in this phrase. Cf. Aj. 769 f., φοβεῖ ἀνδάντων φύσιν ἑλκύνοντα ἔκστα μὴ κατ' ἀνδρῶν φρονεῖ.

769. τῷδ' ὁδῷ : the fact. forms τῷ, τῷδε are not found in the Attic inscriptions that date from 450 to 340 B.C. Cf. GRI, H. 371, τῷδε τῷ κατὰ γένει. See G. 388, 410; H. 272 n. That Creon should include both in his threat, and should speak in 777-781 of both as if they were to die, is a skillful touch of the poet in the portrayal of Creon's character. Creon is so much absorbed in maintaining his own prerogatives, and so blinded by his anger as to forget that Ismene is innocent of the deed (cf. 578-587).

770. ἄμφω : the position shows that it is the important word. For καὶ see on 605.

771. μή : as if there might still be

ΧΟΡΟΣ

μάρα δὲ ποίω καὶ σφε βουλείει κτανῶν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἔσθ' ἂν ᾗ βροτῶν στίβος
κρήνη πετρώδει ζῶσαν ἐν κατώρυχι.

776 φαρβῆς τοσούτων ὡς ἄγος μόνον προθείς.

ὅπως μίασμα πᾶσ' ὑπεκφύγη πόλιν.

καὶ κεῖ τὸν Ἄιδην, ὅν μόνον σέβει θεῶν.

αἰτουμένη που τεύχεται τὸ μὴ θανεῖν.

ἣ γινώσεται γοῦν ἀλλὰ τηλικαῦθ', ὅτι

780 πᾶντος περισσός ἐστι τὰν Ἄιδου σέβειν.

775. W. ὅσον ἄγος.

certain doubt about her having put her hand to the deed.

772. καί: further, also. "If she is to die, tell us further by what sort of a death." Cf. 1314. But W. and others take καί here, as in 770, with the pred.; i.e. what say do you really, etc.? — σφί: Ἀιδίαντες. See on 41.

773. ἂν ᾗ: from the general form of the rel. clause it appears that Creon has not yet any definite locality in mind. κατώρυξ [774] shows that he is thinking of some rocky cavern hewn out by men's hands. — βροτῶν: depends on ἔρημος.

774. πετρώδει ἐν κατώρυχι: Schol. ἢ ὑποφῶν σπηλαίῳ. In 1100 κατώρυξ is used adj.

775. ἄγος: like the Lat. pinculum has the double sense of pollution and escape from pollution, i.e. expiation; in 250 the former, here the latter. So the traditions in Aesch. Choeph. 154 are called ἄγος καὶ ἄν ἀπόρροτον. — Je: as (to be). The exact correlative would be ἴσως. Cf. Ken. Anab. iv. 8. 13, βασι τοσούτων χωρὶς κατασχέει ἴσως ἐμ

ταῖς τοχέτοις λόχοις γενέσθαι τὸν νεκρὸν περὶ τῶν. Cf. Hom. Il. xlii. 434, τῶν πάντων εἰς τόσον ὀδύρμαι, ἀχλὺν τε περ, ὅς ἐστι. The Schol. explains, ἔστι ναυαγία, ὥστε τὸν βουλόμαι. νεν καθεργασθῆναι τινα, ἀραιοῦσθαι βραχὺ τῆς τοῦ τραγῆ, καὶ ὑπερδόντι πύδασι τὸ ταύτο, ὥς καὶ θεοὶ ἀπὸ ἀναγκῆς, ταῦτο γὰρ ἀπὸ βίης. The same view was held by the Romans. Plutarch, in his life of Numa, 10, speaks of this same custom when unfaithful Vestals were punished.

776. πᾶν: i.e. the community of citizens in its entirety. "That no part of the state may suffer." More commonly taken in the sense of ἐν- τὸς πόλεως, as in O. T. 823, ἀρ' οὐχὶ καὶ Λαῶνες;

777. μόνον σέβει: referring to her pious care for the burial of Polynices. Cf. 519.

778. ὡς: no doubt. Ironical. — τὸ μὴ θανεῖν: the accus. after ἐκτίσται. See on 540.

779. ἀλλὰ: see on 552.

780 πᾶντος περισσός: too much.

Στέσιμος γ'.

ΧΟΡΟΣ

Στροφή.

Ἦρωις αὐλάτε μάχαν, Ἦρωις ὅς ἐν κτήμασι πίπτεϊς,
ὅς ἐν μαλακαῖς παρεαῖς νεῖαιδος ἐνυχεύεις·

785 φατῆς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς,
καὶ οὐτ' ἀθανάτων φύξιμος οὐδεὶς

790 οὐδ' ἀμερίαν σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνην.

785. W. φατῆς G.

781. The ode marks the close of another act of the play. Creon, without yielding to the entreaties of his son, retires into the palace, whence he reappears at 882. Antigone is about to appear on her way to her tomb. This ode celebrates the victorious power of Eros. The disobedience of Hecemon, against his own interest, is due to the might of love. The god of love was not represented in the classic period as a child (our Cupid). The Eros of Praxiteles is in the bloom of youth, ἄρσιος, or ἀνδρόνους.

782. μάχαν: accus. of specification.— ἐν κτήμασι: proleptical. Love makes wed his bondsmen when he falls upon them. Cf. Eur. *Hipp.* 623, "Ἔρωις δ' καὶ ἄνδρων ἐσέχει πάθος, εἰσάγων γλυκύν φεχρὸν χεῖρ' εἰς χειρὸς στρογγύλης." So Lucian, *Dial. Deor.* vi. 3, makes Hera say to Zeus, σὺ μὲν πόρῳ εἶπες γὰρ δεσπότῃς ἐσθί, καὶ δάωι κτήνη καὶ ἀνθρώπων τῷ ἔρωτι σὺ γι.

784. ἐνυχεύεις: καθεύδεις by enclitic usage. Cf. Hor. *Od.* IV. 13, 1, Cupido . . . Chiac pulcras excubat in

genuis. Phryn. 8, λέγουσι δ' αὖτε παρ' ἡμετέρας κορυφαίαι φῆναι ἔρωτι. Pind. *Nem.* viii. 2, "Ἦρω . . . παρβανόει . . . ἐρίσσω γλυκύν." Milton, *L'Allegro*, III. 80, "Such as hang on Hebe's cheek, And love to live in simple creak."

785. ὑπερπόντιος: pred. Cf. *Il.* 312, μὴ δάει μ' ἐν θαλάσῃ οἰχναῖν. Love by Aphrodite, Paris sought Helen across the sea, and Menelaos pursued with an army.

786. ὑπερπόντιος αὐλαῖς: i.e. τοῖς γαυρύναισι αὐλαῖς ἀγρῶν. Cf. *O. T.* 1103, καὶ [sc. Ἀχιλλ.] γὰρ πλάκῃς ἀγρότεροι πάσῃ φέλας. So Aphrodite sought out Anchises in his shepherd's hut.

787. σέ: obj. of φέχων used act. Cf. Aesch. *Agam.* 1000, ἐπὶ γὰρ σὺν ὅσῳ πολλὰ καὶ.

788. σέ γι: emphatic repetition. Cf. *Phil.* 1116, τίς γι ἐν θαλάσῃ οὐδὲ σὺ γι βίβας λέγει. *O. T.* 1026 ff., τίς σι, τίς σι, τίς σι . . . ἢ σὺ γ' εὐδότερα λαβῶν.

790. ἔχων: ac. σέ, i.e. ἔρωτα. "He who has thee as his master," for we can say δ' εἶδος ἔχει με as well as ἔχω τὸν πόθος.

Ἀντιγόνη.

σὺ καὶ δικάϊων ἀδίκους φρένας παρασπᾶς ἐπὶ λυβῆ,
σὺ καὶ τόδε νῦκος ἀνδρῶν ξύναιμον ἔχεις ταράζας·

795 νικᾷ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

800 θεσμῶν· ἄμαχος γὰρ ἐμπαῖζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη 'γὼ καὶ τὸς θεσμῶν

791. ἀδίκους: i.e. *gens* *adversus* *seu*.

792. ἐπὶ λυβῆ: either in *antiphras*, as Iliadon was led to treat his father shamefully, or better with most edist. in a subjective sense, *in* (their) *ruin*. Under the influence of Eros good men become bad.

794. ξύναιμον: for *ἐναίμων*, by which is technically called *anallage* (exchange), a common figure of syntax. Cf. 802, *ματρίαι λένετον ἄνοι* for *ματρίων* *αὐτ.* Phil. 112, *πολλὰς νότον* *αὐτ.* — *ἔχας παρῆος*: see on 22.

798, 799. ἥμερος βλεφάρων νύμφας: *desire of the eyes for the bride*. Subj. and obj. gen. As love is awakened by beauty, and beauty is observed with the eyes, the poet uses instead of *λυβῆ* the more specific *βλεφάρων*, as in O. C. 728, *ὀμνέτω φῶβος*. Or, perhaps better, as many take it, *the flashing brightness of the eyes of the bride*. For the two gens., cf. 929, 930, and O. C. 860, *εἰς αὐτὸς χάρης τὰ κρείττονα* *αὐτ.* *ἐκείνη*. — "The modern poet speaks of love as 'engendered in the eyes, with gazing fed'; the ancients rather spoke of an influence passing from the eyes of the beloved to the soul of the lover. Desire was viewed as an emanation from the object." Catap.

798. *νύμφας* *αὐτ.*: seated by the side of the great laws in authority. That

is, Eros exerts influence on the minds of men, hindering or aiding their decisions. In the present instance Eros overrules in the mind of Iliadon the duty of filial obedience. For *ἐναίμων*, cf. Pind. Ol. viii. 21, *αὐτ.* *ἐν αὐτῷ* *ἐναίμων* *αὐτ.* Eur. Med. 843, *ἐν αὐτῷ* *ἐναίμων* *αὐτ.* O. C. 1383, *αὐτ.* *ἐν αὐτῷ* *ἐναίμων* *αὐτ.* Some take *ἐν ἀρχαῖς* in the sense of *in the councils of princes*. *θεσμῶν* *αὐτ.* refers to the laws of men and of the gods, such as filial obedience, patriotism, piety.

799. *ἄμαχος*: in the pred.; unconquerable. Iliad translates, *Matchless in might, In sport like this fair Venus takes delight, and quivers Iliad*. Od. 1. 33, 10 ff. *Veneri, cui placet imparetor Formas aique animos* and *juga athena* *Sacra* *mittere cum Ioco*.

801 f. Antigone is led by the attendant through the door of the women's apartment, and appears for the first time. In allusion to Iliadon, whom Eros has led from the path of obedience, the Coryphaeus says, "I too am in danger of trespassing the *νόμοι*," in so far as he compassionates Antigone, who is condemned by the king. — *θεσμῶν* *αὐτ.* *ἐν αὐτῷ* *ἐναίμων*: said in a general sense, and explained by *ἐκείνη* *αὐτ.* *ἐκείνη*.

806

ἔγω φέρομαι τὰδ' ὄρων, ἵσχει δ'
οὐκέτι πηγὰς δύναιμαι διακρίειν,
τὸν παγκοίτην εἴθ' ὄρω θάλαμον
τῇδ' Ἀντιγόνην ἀνύτουσαν.

SEVENTH SCENE. CREON. ANTIGONE. TWO SERVANTS OF
CREON.

Ἐπεισόδιον δ'.

ΑΝΤΙΓΟΝΗ.

Στροφή α

ὄρατ' ἔμ', ὦ γᾶς πατρίας πόλεις, τὰν νεάταν ὁδὸν
στείχουσιν, νεάτον δὲ φέγγος λεύσσουσαν Ἀελίου,
810 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἰδίας ζῶσαν ἄγει
τὰν Ἀχέροντος

802. τὰδ' ὄρων: repeated in 87 ὄρα.
— εἰ: etition is common at the end
of anapaestic verse. Cf. 817, 820.

804. τὸν παγκοίτην θάλαμον: the
chamber where all must lie. "The im-
plied contrast between the fate of
Antigone and her intended bridal
room recurs repeatedly throughout the lat-
ter part of the play." Camp.

805. ἀνύτουσαν: see on 231. Cf.
O. C. 1562, ἱκανίσαι τὴν περικλυτὴν κέτυ
σερπὴν κλέων.

808-812. Κομῶν. The ancients hon-
ored the dead with a dirge. Antigone
must chant her own lamentation.
The first strophe and antistrophe
consist mainly of glyconics, which
are a favorite verse for expressing
lament. Antigone compares her fate
with that of Niobe. The response of
the Chorus, that Niobe is a goddess,
and that to share her fate is glorious,
Antigone looks upon as a mockery
of her distress. Hence the second

strophe and antistrophe express still
more gloomy feeling, indicated by
syncopated clausive verses of vary-
ing length. Antigone feels deserted
by the living and gives a moment's
painful reflection to the horrible fate
of her entire family.

808. νεάταν: adv.; for the last time.
Cf. Eur. Troad. 201, νέανεν νέαν πα-
ρὰ κλέων.

810. κοῦποτ' αὖθις: i. e. ὅποτε. Cf.
Aj. 355, οἱ δ' ἄρ' αἶψα σέλας προσποιέμε
καυχήσαντες ὅτι κοῦποτ' αὖθις ὑπερῶν. —
παγκοίτας: all go all to rest; or, as
in 804, intr. See App.

812. Ἀχέρωντες: cf. Hom. Od. x.
513, ἔσθ' αἱ Ἀχέρωντα Περσέφοντα
τε μένοι. — ἐπειρ': accus. of limit of
motion after εἰμι.

814. Here first Antigone, after hav-
ing discharged her holy task, gives
utterance to the more gentle and
romantic feelings of her nature. Not
until now do we learn that Haemon

ἀκτάν, οὐδ' ὑμναίων ἐγκληρον, οὐτ' ἐπὶ θυμφείοις
315 πῶ μέ τις ὕμνος ἔμνησεν, ἀλλ' Ἀχέροντι θυμφεύσω.

ΧΟΡΟΙ

820

οὔκοῦν κλεινὴ καὶ ἔπαινον ἔχουσα
ἐς τοῦδ' ἀπέρχει κεύθεος νεκύων.
οὔτε φθινάσω πλεγγύισα νόσοις
οὔτε ξιφίῳ ἐπὶ χεῖρα λαχοῦσ',
ἀλλ' αὐτόνομος ζῶσα μόνη δὴ
θνητῶν Ἀΐδην καταβήσει.

was clear to her heart, and so we see how painful was the sacrifice that she paid to duty. — ἐγκληρον: the Schol. explains by μένος. The ὕμνοι were sung to the accompaniment of flutes at marriage processions, and in honor of both the bridegroom and the bride. — ἐπὶ θυμφείοις ὕμνος: refers to the ὑμνολόγιον, which was sung by a chorus of maidens, in honor of the bride alone, after the wedding-feast and in the house of the bridegroom. Cf. Theocrit. 18. 3, ὑμνολόγιον θάλαμον χορὸν ὑπνέουσαν.

815. ἔμνησεν: the finite verb is used instead of some form of expression corresponding to ἐγκληρον after the preceding οὐτ'.

816. Ἀχέροντι: not dat. of place but of indir. obj. Cf. 454. The thought that she is to be the bride of death recurs several times under different forms. Cf. 801, 1203. So Shakespeare and Juliet: "I would the fad were married to her grave" (iii. 5); "Death is my son-in-law, Death is my heir: my daughter hath he wedded" (iv. 5).

817. "The Chorus makes that very fact a matter of consolation which Antigone has just lamented, namely, that she is going down to Hades alive." Schn.

820. ξιφίῳ ἐπὶ χεῖρα: personification of the sword, i.e. death by the sword. In O. C. 1678, it is said of the death of Oedipus, βίβηται: ἐπὶ μάστιγι' ἐκείνου Ἀΐδας. εἰ γὰρ: ἔγωγε μὲν Ἀργεὶ μὲν ἔμενος ἀνέκταμαι.

821. αὐτόνομος: the Schol., ἰδίῳ καὶ ἐμῷ νόμῳ. It is explained by μάστιγι θανάτου ζῶσα. In reference to this, Antigone refers to the similar case of Niobe. Many take it in the more usual sense of by your own free choice. Cf. 875. This also agrees with the first part of the Schol., μὲν ἰσοκράτης ἔμενος.

822. Ἀΐδην καταβήσει: this repetition of ἀπέρχει: ἐπὶ brightens the effect.

823. Niobe, the daughter of Tantalus, boasted that she had more children than Leto, she having seven sons and seven daughters, while the goddess had but one each. On the complaint of Leto, Apollo slew the sons and Artemis the daughters, and Niobe herself was transformed into a rock on Mount Sipylus. On this mountain is still to be seen, on the side of a cliff of yellow limestone, a huge form which, as seen from a distance, resembles a woman sitting in mournful attitude, with dark face, dark

ΑΝΤΙΓΟΝΗ.

Ἀντιστροφή ἰ.

ἦκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
 825 Ταυτάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτεινὴς
 πετραία βλάσκει δάμασεν, καὶ νῦν ὄμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν.

arms folded over her breast, and white garments. Originally a freak of nature, the parts of this rock-formation below the head were later shaped into the form of a human body, and the parts at the side hewn away terrace-fashion—the whole presenting the image of a divinity (prob. Cybele) of Asia Minor. Over this rock the water drops and trickles. The fate of Niobe has been the theme of epic, lyric, and tragic poetry. The death of the children was represented in sculpture by Scopas. The Niobe group in the Uffizi gallery at Florence is probably a copy, in its main features, of the work of Scopas, dating from the Roman period. For the myth, cf. Hom. *Il.* xiv. 322 ff.; Ovid *Met.* vi. 310 ff.

824. Φρυγίαν: Mount Sipylus is in Lydia, but the more extended and vaguer use of the name Phrygia, found in Hom., was borrowed by other Greek and by Roman writers. Cf. Strabo, xii. 51. — ξέναν: from Antigone's point of view, because as the wife of Amphion, king of Thebes, Niobe had lived many years in that city.

825. Ταυτάλου: sc. daughter. — ἄκρῳ: the figure itself is, however, not on the summit of the mountain, but in the middle of a cliff. Yet so also Ov. *Met.* vi. 311, says, *siza caeruleae montis*. Cf. Sen. *Agam.* 373, *sed nunc Sipylli vertice summo flebile saxum*.

826. τὰν: here a rel. pron. See G. 940; H. xi. 6. — κισσός: her transformation into stone is poetically represented as a rocky growth, *weeping ivy*. As the ivy envelops a tree with tight clinging clasp, so as to cover it from view and to bring it under its power (*δάμασεν*), so the stone grew about Niobe. In *δάμασεν* and *τακομένης* below there is an allusion to *ἀλλ' Ἀχέρουσι νεμεσίζω*, 810; that is, as the stone embraced Niobe, so the god brings me to the stony bridal chamber of death.

828. ὄμβροι: sc. *heliotes*, from *ἄλσος* below. — *τακομένην*: melting away, pining away. This word is the more appropriate here, because it is applicable in its physical sense to snow. Sen. *Agam.* 314, *et adhuc laetissimas marmora fundunt antiqua novae*. The marvellous phenomenon of the eternal weeping was combined with the explanation. The snow does not remain long upon Mount Sipylus, and the duration of the weeping is expressed by the phrase, *ὄμβροι χιὼν ἢ σιβάειν ἄλσιν*. The water which trickles down from the ridge of the mountain over the figure arises from and is supplied by the rains and the melted snow, and never fails. *ὄμβροι* and *δρυάδες* are alike applicable to a mountain and to a human being. So in Eng., *foot of a mountain*, *brow of a hill*, *head of a bay*.

829. φάτις: sc. *ferre*.

830 χιῶν τ' οὐδ' αὖ λείπει, τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοι
 δειράδας· ἃ με δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΙ.

835 ἄλλὰ θεός τοι καὶ θεογενεής,
 ἡμεῖς δὲ βροτοὶ καὶ βητογενεῖς.
 καί τοι φθιμένῳ τοῖς ἰσοθέοις
 ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ΑΝΤΙΓΟΝΗ.

Στροφή β'.

οἶμοι γελῶμαι. τί με, πρὸς θεῶν πατρίων,
 840 οὐκ οἰχομένην ὑβρίζεις, ἀλλ' ἐπίφαντον;

834. W. θεογενεής.

836 P. W. καὶ τῷ φθιμένῳ μέγ' ἀκούσαι
 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν
 υ υ υ υ υ υ υ υ
 ζῶσαν καὶ ἔπειτα θανούσαν.

832. ἃ ὁμοιοτάταν: most like to her.
 834 f. ἄλλὰ: sc. καὶ ἄλλῃ ἑστῇ. — θεογενεής: she was the daughter of a Theiad, and Tantalus, her father, was the son of Zeus. In these verses the Chorus is understood to administer a reproof to Antigone for presuming to compare herself with a goddess. "Still," they say, "it is a great thing for one who is dead to have it said of him that he shared in the lot of those who are the equals of the gods."

837. ἔγκληρα λαχεῖν: to receive as his lot that which is shared or inherited. ἔγκληρος is either act., sharing in, as in 514, or pass., allotted, inherited, as in Eur. *Herc. Fur.* 468, ἔγκληρος πᾶσι τὰρ γὰρ καταφύεται. Note pass., that which is allotted to the equals of gods. The inf. λαχεῖν is the

subj. of ἑστῇ to be supplied. — ἀκούσαι: to hear said of one's self, like the Lat. audire. Cf. Xen. *Anab.* vii. 7. 23, λέγει (λέγει ἑστῇ) εἰς λαοῦν ἐν ἡμετέροις ἀρτίστοις.

838. γελῶμαι: the Chorus has misinterpreted the motive that leads Antigone to liken her fate to that of Niobe. She has in mind only the external likeness of their horrible doom, and not, as the Chorus seems to take it, any moral resemblance of character and destiny. Hence, εἶμοι γελῶμαι.

840. οἶμοι: I belong only to the partic. — οἰχομένην: 'chores' has the time of the pl. and 'ten the secondary sense of be dead. Cf. Phil. 414, ἀλλ' ἃ χεῖρες σέθενται — ὧν, where *sanus* is pleonastic.

ὦ πόλις, ὦ πόλιος πολυκτῆμας ἀνδρες·
 ἰὼ Δερκαῖαι κρήναι
 845 Θήβας τ' ἐναρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὑμῶν
 ἐπικτιῶμαι,
 οἷα φίλων ἀκλαυτος. οἷσις νόμοις
 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταμίου·
 850 ἰὼ δύστανός γ', οὐτ' ἐν βρατοῖσιν οὐτ' ἐν νεκροῖσι
 μέταικος, οὐ ζῶσιν, οὐ θανοῦσιν.

ΧΟΡΟΣ.

Στροφή γ'.

προβᾶς' ἐπ' ἔσχατον θράσους

850. W. ἰὼ δύστανος, οὐτ' ἐν βρατοῖσιν.

843. πολυκτῆμας: opulent, and hence eminent, noble.

844. The stream of Ilirce is formed by several abundant springs near the grave of Democleor and Corce. See on 145.

845. ἐναρμάτου: see on 149.

846. ἔμπας ἔργα. I take you as any rate as my witnesses.—ὑμῶν: Acc. form; found in tragedy only here and in Aesch. *Eum.* 620.

847. οἷα . . . ἔρχομαι: the poet depends on (συμμάρτυροι as if συμμάρτυροι had preceded. οἷα is pred. adj. instead of an adv.—οἷσις: with δακρυοί. For the gen. after adjs. compounded with a privative see G. 1141; H. 752. Cf. 1036; A. 519. ἄρκατοι φίλων. Trach. 665, τὰ φίλων ἄρκατοι δακρυοί τε θερμῇ θήκεται.

848. ἔργμα: Schol. περιέργμα; an enclosure. So Aesch. *Choeph.* 154, πρὸς ἔργμα (variant ἔρμα) + οἷα, of the grave of Agamemnon. *Erota* ἔργμα, Att. εἶργμα or εἶργμα. The same idea in *periphrastici*, 856, as in ἔργμα. The unit consists of a rocky vault, the co-

lance to which is walled up or blocked up by layers of stone. See on 1204 f. Transl. the mound-like enclosed vault of a strange tomb.—ποταμίου: allusion of, since only νεκροὶ ἐν τάφῳ εἰσέρχονται.

850. Cf. Eur. *Sympl.* 968 ἰ, οὐδ' ἐν ταῖς φιλότητι οὐτ' ἐν ζῶσιν κρυομένη, χωρὶς δὲ τῶν ἔχοντα μοῖραν. See on 910, 916, 946 nec corruptis mixtus et vivis lametis exortatus erret. In lamenting it is natural to repeat the same thought in varied terms of expression. Cf. 813, 881, 917, 1310. Eur. *Sympl.* 906, ἀρὰν ἔρκεας ἄλλοι εὐκύν' ὀφείκεας, εὐκύν' εἶπας (935). The text as it stands is not free from objections. There is no proper antithesis between βρατοῖσιν and νεκροῖσι. See the App. for further discussion.

853 ff. Ascending to the highest pitch of audacity, she has fallen violently against the lofty wall of justice. The Chorus sees this expression become Antigone in 461 has repeated so often, and means to say that in her daring defence of the king's author-

ὑψηλὸν ἐς Δίκας βάθρον
 855 προσέπεσες, εἰ τέκνον, πολὺ
 πατρῶον δ' ἐκτάφεις τιρ' ἄλλου.

ΑΝΤΙΓΟΝΗ.

Ἀντίτροφι β'.

ἔβανσας ἀλγευοτάτας ἐμοὶ μερίμνας,
 860 πατὴρς τριπόλιστον οἶκτον, τοῦ τε πρόπαντος
 ἀμετέρου πόντου κλειοῖς λαβδακίδασι.
 ἰὼ ματρῶαι λέκτρων
 865 ἄται κοιμήματα τ' αἰτογόνῃτ' ἐμῷ πατρὶ δυσμόρον
 ματρός.

By she has fallen into punishment. Sp. in *anabancos*, W. and most edd. But the interpretation of Κρίεσθαι, adopted by Bell, commends itself: advancing to the highest pitch of daring, upon the lofty pedestal of justice, thou hast fallen far down, i.e., by discharging the high command of justice with greatest daring thou art plunged into ruin. This view of the passage is favored by the Schol., *Βουλόμενος βολῆν τι δρᾶν περὶ τὰς ἀλλότρες, τὰ ἑαυτοῦ ὕψους*, as also by the fact that the Chorus censure the jealousy and demands Antigone, but expresses sympathy for her, and that no reference is made by Antigone in what follows to the condemnation which the usual interpretation implies.—*βάθρον*: the pedestal on which the image of justice is imagined to rest. Cf. 1491 *Ῥησείη*. 264 *δ*, καὶ νόμος εἶπεν ἀδελφὸν μετὰ συγγενέσιν ἐν ἀγνῷ βέλτερι βέλτερον. O. T. 805, *ὡς μοι ἐβέλτερον*.

856. The conflict with the ruler, by which Antigone comes to her fall, has arisen in consequence of inherited woes. Cf. 2, 583, 631. *Εκκ. Herc. Fur.* 983, *ἐχθρὰς πατρῶν ἐνέκων*.

858. *μερίμνας*: accus. plur. after *ἔβανσας*. Cf. 961, and see on 346.

860. *πατὴρς* *υἱὸς*: the thrice-repeated tale of my father's woes. *οἶκτον* in direct appos. with *μερίμνας*. W. takes *πατὴρς* and *οἶκτον* below as obj. gen. after *μερίμνας*, and elevates in appos. with the effect implied in *ἔβανσας μερίμνας*, comparing Aesch. *Agam.* 225, *ὅσα θυτὴρ περὶέει: θυγατὴρς, πόλιν αὖτε λησύνει*.—*τριπόλις*: from *πολῖς*, a parallel form of *πολῖς* *πολῖς*. Cf. 1191 *Πύθ.* vi. 2, *ἀπὸ τῶν Χαλκιδέων ἀποσπείλονται*. Phil. 1153, *εἰς ταῦτα βούλει καὶ τρεῖς ἀποσπείλῃ μ' ἐγὼ; τρι-π. πολῖς*. Cf. *προβόλῃς*, O. C. 872; *τριπόλις* *κηρύττει*, Aesch. *Sept.* 985; *τριπόλις*, *Ποιη.* 14 viii. 428.

862. *λαβδακίδασι*: see on 603. "The *δαι.* in explanation of *ἀμετέρων*, instead of the gen. Closer than the gen. with so many gens. preceding, and with an 'ethical' force: 'the lot that fell on us.'" Camp.

863. *ματρῶαι* *υἱὸς*: for *ἐν τῷ ματρῶν λέκτρων*. See on 703. *Ὀκαλιπῆς* resulting from my mother's nuptials.

864 f. The couch of my ill-fated mother shared by my father, her own

οἷον ἐγὼ παθ' ἂ ταλαίφρῳ ἔφην·
 πρὸς οὓς ἀραῖος, ἀγάμος, αἰδ' ἐγὼ μέτοιμος ἔρχομαι.
 870 ἢ δυσπότημων ἢ γάμων κασίγνητε κύρσας,
 θανὼν εἴ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

Ἀντιτροφή γ'.

σέβειν μὲν εὐσέβειά τις,
 κράτος δ' ὅτ' κράτος μέλει
 παραβατὸν οὐδαμῇ πέλει,
 875 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

870. W. δὲ ἢ καὶ δυσπότημων γάμων κυρσας.

effrontery. Oedipus was at the same time husband and son of Jocasta. Cf. O. T. 1214, γάμος τεκμήριον καὶ τεκνοδύμων. — αὐτόγνητος: instead of αὐτογενήτης, is another instance, like μετρηταὶ above for μετρήσιον, of poetic enallage of epithets. — παρὰ: is governed by ἐκμήματα, a verbal substant. Cf. Plat. Theæt. 158 c, τῷ ἑαίρῳ οὐκ ἐστὶν βαρύνειν.

866. οἷον: W. makes refer to δῖον and ἐκμήματα. But the reference is more natural to the latter word alone, or to the parents, who are referred to again in εἴ below. Here the use of εἴ rather than δὲ adds pathos, and is exclamatory. Cf. the use of εἴ in 1238. For the gen., see no 38.

867. ἀραῖος: an adj. of three endings, but the tragedians often use such adjs. with one ending for the masc. and fem. Cf. ἀράδος οἶκος, 1071; ἐμβροτα οἶκος, O. T. 158.

868. αἰδ': here, so τάνδ', 803.

869. δυσπότημων: the mention of her departure to her parents reminds Antigone of the dead Polyneices, except for whose unfortunate marriage alliance with the daughter of Alcæstus

the expedition against Thebes would not have been undertaken, and the consequent fate of Polyneices and herself might not have come to pass.

871. θανόν: cf. Thuc. 1163, (ἀνδρ' αὖ) πέτεται θανάῳ (Nessus slew Hercules). Cf. 806, Ὀρίεσθαι φίλον, δὲ μ' ἐκώλεσεν θανάῳ.

872. σέβειν: sc. κράτος from the second clause. Cf. El. 929, ἥδ' αὖτε μετὰ θεοῦ. But by supplying this word the antithesis indicated by μὲν . . . δέ is not so well brought out, and the connection of 876 is not so good, as when we take σέβειν abs. (cf. O. T. 807). Thus the sense is, to reverence is one form of piety (πίς is a kind of), i.e. as you did in performing the rites of burial for your brother; but there is another matter to be thought of. So the Schol., εὐσεβὲς μὲν τὸ σέβειν τοῖς ἀποθανόντι.

873. κράτος: i.e. the authority of government. — μέλει belongs. Cf. O. T. 377, Ἄπολλων ὦ τέλ' ἐμπεδῆσαι μέλει.

875. αὐτόγνωτος ὀργά: self-willed issuer. αὐτόγνωτος is equiv. to ἡ αὐτὴ γρηγόρεσι, which of itself determines freely and without external compulsion.

ΑΝΤΙΓΟΝΗ.

Ἐμφύς.

ἄκλαυτος, ἄφιλος, ἀνιμύναις ταλαίφρων ἄγομαι
τῶνδ' ἐτοίμαν ὁδόν·

οὐκέτι μοι τόδε λαμπάδος ἱρὸν
880 ὄμμα θέμις ὁρᾶν ταλαίην·
τῶν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

ΝΕΛΗΞ.

ἄρ' ἴστ', αἰοιδᾶς καὶ γόους πρὸ τοῦ θανέω,
ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεὶν λέγειν;
885 οὐκ ἄξεθ' ὥς τάχιστα; καὶ κατηρεφεῖ
τῆμβ' περιπτύξαντες, ὥς εἰρηκ' ἐγὼ
ἄβετε μόντην, ἔρημον, εἴτε χρῆ θανέω,
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύω στέγῃ.

870. V. ἱρὸν.

876. ἀκλαυτος: i.e. without the customary funeral lamentations. A parallel triplet of αἰῶς occurs in O. C. 1321. ἀφιλος, ἀλυπος, ἔχωπος.

878. τῶνδ' ἐτοίμαν ὁδόν: acc. the way that is here appointed.

879. ἔ. λαμπάδος ἱρὸν ὄμμα: i.e. the eye. Cf. Eur. Med. 352, ἡ τῆς οὐχὶ λαμπὰς θεᾶς.

880. θέμις: acc. decent, which is frequently omitted in such phrases. Cf. Lat. fas est.

881. ἀδάκρυτον: prod., anticipating εὐδαίμονα. Cf. ἀδάκρυτος, 701.

883. Cressa, who has returned to the scene during the last lament of Antigone, speaks now in passionate anger the fatal word of command to his attendants. Consc., ἄρ' ἴσταν ἂν, ὃ χρὴ λέγειν ἀκούς . . . οὐδ' ἂν εἴ ταῦτα σμύ' ἂν; Soph. has the uncontracted form ἀκούς only here; in trimeter it is found in Eur. Troad. 1246, Cycl. 40.

884. χρὴ: if it were of use. Cf. O. C. 208, εἴ παὶ τὰ μηρὲς καὶ νυκτὲς χρὴ λέγειν.

885. οὐκ ἄξεθ': adduced to the attention. Equiv. to an ἰμν., and therefore easily connected with εἴτε. Cf. O. T. 637, οὐκ εἴ σέ τ' ἄκουσ' ἔβη, κλέος, κατὰ στήθος; Dem. in 3rd id. § 136, οὐκ ἀποκτείνεις; οὐκ ἐλὶ τῇ σκιάρῃ βαλίσσῃ; οὐχὶ ἀλλήλοισι;

886. περιπτύξαντες: cf. Eur. Phoen. 1367, τοιχίων περιπτύχει. The exact phrase is ἡ τέρβας περιπτύσσει, but the act is poetically transferred to the guards who conduct her to her tomb and close its still upon wails.—ἀρηχο: acc. in 774.

887. χρῆ: Schol. χρεῖν καὶ θ(ε)ν. See L. and S. s.v. χρεῖν (H) III. 2.

888. τυμβεύω: intr. only here. Many verbs in -εύω, e.g. συμφύω, ἀρεβεύω, χαλρεύω, are both trans. and intr.

ἡμεῖς γὰρ ἀγνοῖ τοῦτ' ἐπὶ τῇδε τὴν κόρην·
890 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οὔκησις αἰείφραυρος, οἷ πορεύομαι
πρὸς τοὺς ἑμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
πλείστον δεδεκται. Φερσέφασσ' ὀλωλότων·
893 ὧν λαισθία γὰρ καὶ κάκιστα δὴ μακρῷ
κάτειμα, πρὶν μαι μοῖραν ἐξήκειν βίου.
ἐλθοῦσα μέντοι κάρ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἤξευ πατρί, προσφιλῆς δὲ σοί,
μητέρα, φίλη δὲ σοί, κασίγνητον κάρα·

889. ἀγνοῖ τοῦτ': *guiltless as for as metempsychosis*. *Id.* is accus. of specification. Cf. Eur. Alc. 600, *ἐθέτω γὰρ δὴ τοῦτ' εἶ.* *Id.* 614, *ἀλλ' ἢ ὅστις τοῦτ' εἶ.* Creon disclaims all responsibility for the fate of Antigone; not, however, simply because he has altered the penalty from stoning to that of immurement.

890. οὖν: *at all events*. — μετοικίας τῆς ἄνω: *Schol.* τὰ μὲν ἄνω ἐν οὐρανῷ. Cf. 1224, *ἐλπίς τῆς ἄνω*. *Plat.* 1248, *τί με, τί δὲν ἔχει ἄνω ἑλίσσασθαι καὶ ἀφῆκεν εἰς Αἴδου μάστιγ;*

891. τύμβος: the tomb for the roc. See G. 1045. While Antigone utters this pathetic lament she turns to go to her tomb. — νυμφεῖον: cf. 1205.

892. αἰείφραυρος: *ever-grieving*, i.e. everlasting, an epithet appropriate to the grave, for so she regards the cavern in which she is to be immured.

894. Φερσέφασσας: *Φερσέφας*, *Ar. Ran.* 671. *Φερσέφας* is found: a an inscription upon a priest's throne in the theatre of Dionysus at Athens.

895. λαισθία: *pred. adj.* to agree with the subj. *ἐγώ*. *Idem* is not counted by her, because she had renounced, in the view of Antigone, all obligations to her family. Cf. 941. Similarly Electra says that she dies without parents (cf. *El.* 187, *ἐνὶ δὲν τοῖσιν καταδύναμαι*) because her mother is *ἀπύρην* — *ἀέκωτος* *Id.*: because innocent, in the bloom of youth, and buried alive. — μακρῷ: *Schol.* πολλῷ.

896. *ἔμπρ* . . . (*ἐμπρὸς βίῳ*): *before my allotted time of life has expired*.

897. ἐν Αἴδῳ τρέφω: *I cherish it among my hopes*. Soph. is partial to the use of *τρέφω* for *ἔχω*. Cf. 600, 1080.

898 f. φιλῆ, προσφιλή, φίλη: in metaphor similar, not always identical, words are often used by the poets. Cf. *El.* 267, *ἐνερθε . . . εἰς αὐτὸν δὲ . . . ἔσω*. *Q. T.* 133, *ἐστίς γὰρ τοῦδε, ὅστις δὲ σὺ*.

899. κασίγνητον κάρα: the *Schol.* and most edit. refer this to Electra. But this emphatic and affectionate appellation, at the close of a sentence

- 900 εἰπεὶ θανάτας αὐτόχειρ ὑμᾶς ἐγὼ
 ἔλουσα πᾶκόσμησα κάπτυμβίους
 χοᾶς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα ταυᾶδ' ἄρνημαι.
 καίτοι σ' ἐγὼ ἵμνησα τοῖς φρονούσιν κῦ.
 903 οὐ γάρ ποτ' οὗτ' ἂν εἰ τέκνον μήτηρ ἔφην.
 905. W. brackets 906-914, through *ἔμην*.

that involves a climax, would not of itself, without addition of the name, be understood to refer to Socrates, who is quite remote from the interest of the play. Besides, Polynices is addressed by the same terms in 916 (supposing that verse to be genuine), and in 970 *anagnorisis* also, without any further designation, refers to Polynices.

900. ὑμᾶς: refers strictly only to the parents. To Polynices applies properly only *ἑκατάβλην χοῶν ἔδωκα*, but these libations were counted as a kind of substitute for the complete rites indicated by *καίτοι* and *ἑμνήσιν*.

901. *ἔλουσα καὶ*: not in exact agreement with the details narrated in the *Oedipus Tyrannus* and *Oedipus Coloneus*, both of which plays were written later than the *Antigone*. For in those plays Antigone is still a child when Iocasta dies (*O. T.* 1611), and the body of Oedipus is buried by no human hand (*O. C.* 1650 ff., 1700 ff.). The poet follows in this play probably the older form of the myth.

902. νῦν δέ: these words do not introduce a contrast, but a climax: "This is my consolation in death, that not only by you, my parents, because I have discharged towards you my filial duty, I shall be welcomed in Hades, but also and especially shall I be dear to you, Polynices, because

now I am tearing death as the reward of my piety towards you."

904. τοῖς φρονούσιν: in the view of the wise. — *εἶ*: separated from *δέμας*, and at the end of the verse is enclitic. Cf. *O. C.* 642, ὦ Ζεῦ, εἰσέλεο ταῖς ταύρηναις κτ.

905 ff. This passage has been held by W. and many other critics to be spurious, for the following reasons: (1) From its close resemblance to the story told by *Hdt.* iii. 119, of the wife of Intaphernes, who, in reply to the offer of Darius to release from death any one whom she might choose of her male relatives, including her husband, preferred her brother. (2) From its inconsistency with the character of Antigone and the context. Antigone everywhere maintains that the burial of one's kin is an unqualified and sacred duty; she would accordingly have buried also a husband and child, had she had any. To this it may be replied: (1) The story of *Hdt.* may have suggested this passage to the poet, but does not prove these lines to be an interpolation. So in *O. C.* 338 f. there is an allusion to a description given by *Hdt.* ii. 35. And again, this passage is one of the best attested in Soph., since it is cited in *Arist. Eth.* iii. 16. (2) Antigone, so far from contradicting what she had said before with reference to the sacredness of

οὐτ' εἰ τόσῃς μοι καθανῶν ἐτήκετο,
βίᾳ πολιτῶν τόνδ' ἂν ἤρόμην πόμον.
τίμος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
πόσις μὲν ἂν μοι καθανόντος ἄλλος ᾦν,
910 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλεκαν·
μητρός δ' ἐν Αἰδοῦ καὶ πατρὸς κεκευθότω
αὐκ' εἴτ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
τοῦμδε μέντοι σ' ἐκπροτιμήσας ἐγὼ

the duty of burial, only emphasizes this thought the more by showing that a violation or neglect of this duty in the present case is without remedy; for there can be no satisfaction for a brother as there might be for husband and child-deen. What she really would do were she wife or mother, needs not be taken account of. That the passage is somewhat in the emphatical vein may be a matter of regret, but is not a sufficient reason for rejecting it. See App. for additional remarks.

908. ἐτήκετο: had been passing away, i.e. going to dissolution from exposure to the sun and the air. The same thought must be supplied in complete 906, sc. *et tunc καθανῶν ἐτήκετο*.

907. βίᾳ πολιτῶν: it is true that Antigone has said in 803 and elsewhere that the citizens are at heart in sympathy with her. Now, however, when all is in succumb to the belief of authority, and when she regards herself as δειλῆτες, φίλοι, the expression βίᾳ κακῶν is not at all strange. — ἂν ἤρόμην: would I have taken upon myself.

908. For the sake of what principle may I say this? A self-interrogation, as in O. C. 1808, *et hinc vult deprimere curā;*

909. καθανόντος: must agree with the gen. of πόσις to be supplied; a hard case. The omission of the pers. or dem. pron. of a general or indef. subj. in the gen. abs. is not unknown. Cf. O. T. 620, *εἴην καὶ ὅς γ' ἐρχόμενος* (sc. εἴην). Xen. Cyr. ii. 3. 64, *ἴδμεν εἰς μέγαν*. Bell. makes the gen. depend on εἴην; in the common sense, like *εἴην*. Cf. *ἀλλὰ τῶν δικαίων*. Xen. Mem. iv. 4. 25. The partic. supplies the prot. to *ἂν* . . . *ἔκ*.

910. τοῦδ' ἤμπλεκαν: cf. *Dem. de. 618*, *γυναικὲς ἀπὸ τῆς ἡμετέρας*, of the dead Alcibiades. τοῦδ' refers to παῖς, i.e., she combines both suppositions, the loss of her first husband and of his child.

911. κενυθότω: Intr. The gen. abs. is usual.

912. The expression is a strange one. Instead of saying, "therefore no brother can ever spring up for me again," she says, "there is no brother who, &c." — *ἂν βλάστοι*: the opt. with *ἂν* is a general rel. clause, equiv. to a fut. indic. See G.M.T. 238.

913. τί: Polynices, as is plain from *καθιγόμενος ἐμέ*, 915. — *καί τις νόμος*: she means the principle just stated. — *ἐκπροτιμήσασα*: having chosen in preference (to all others). This compound is not found elsewhere.

νόμῳ. Κρῶντι ταῦτ' ἴδοξ' ἀμαρτάνειν
 οἷς καὶ δεινὰ πολῶν, ὧ κασίγνητον κάρα.
 καὶ νῦν ἄγχι με διὰ χειρῶν οὕτω λαβῶν
 ἄλεκτρον, ἄνυμέναιον, οὔτε του γάμου
 μέρας λαχρῶσάν οὔτε παιδείου τροφῆς·
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δῦσμορος
 ὡς ζῶσ' εἰς θανάτων ἔρχομαι κατασκαφάς,
 ποίαν παρελθούσα δαιμόνων δίκην;
 τί χρή με τῆς δύστηνον εἰς θεοὺς ἐτι
 βλέπειν, τὶν' αὐδᾶν ξυμμάχων, ἐπὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἔκτησάμην;

916. ἄγχι: i.e. he orders to be held; but, as the Schol. observes, this is more expressive than κατέχει ἄγχι. — διὰ χειρῶν λαβῶν: seizing me with his hands. δὴ, as in 1233. Cf. O. C. 470, δὲ δεξιῶν χειρῶν θῆκεν. Aesch. Suppl. 100, ἔχουσιν δὲ χειρῶν.

917 f. The accumulation of *οἷς*, as in 862, is pathetic.

918. Electra laments in similar strains. El. 163, ἄνυστος, ἀνυμέναιος αἰετ' αἰνῶν. — παιδείου τροφῆς: the rearing of children. That maidens should utter such regrets was not offensive to the taste of the ancients, who regarded marriage as the only proper destiny of woman, and marriage itself as the object of marriage.

919. ἔρημος πρὸς: deserted on the part of, *sc.*

920. κατασκαφάς: i.e. τάβους. Cf. Aesch. Supr. 1002, θάπτει γὰρ φίλους κατασκαφῶν. El. 1038, τάβους γὰρ αἰετὶ καὶ κατασκαφῆς ἐν... περὶ τῆς σαρῆς.

921 f. ποίαν . . . δίκην; τί χρή: "the suddenness of these transitions is very expressive of the agitation of Antigone's mind. Her fate leads her

even to doubt the providence of the gods, but not to admit that she has done wrong." Comp. — All these laments and reflections intensify Antigone's sacrifice of herself to her sense of duty, and make her a more real human character. — πόσας μοι τιμῶνας ἔμελλεν εἶναι; as if she asked indignantly, "What sort of right of the gods can it be that I have violated for which I am to suffer this penalty?"

922. τὸν αὐδᾶν ξυμμάχων: what one of allies to invoke. The gen. is used perhaps in order to make it clear that men are referred to, since ξυμμάχων might have been interpreted to mean a god. Antigone may have both husbands and divine allies in mind, and then the gen. of the whole is needed. She certainly feels that she has been abandoned by both.

924. δυσσέβειαν: a quality or an action is freq. mentioned instead of the praise and reward or the blame and punishment attaching to it. So here, the charge or blame of impiety. Cf. El. 568, εὐσεβείας ἐν ταῖς θανάτοις ἔσται. Luc. Med. 518, ἀσεβείας ἐν τῇ σαρτὶ καὶ βελούκῳ.

925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
παθόντες αὖ ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ' οὔδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθωμεν ἢ καὶ δρῶσι· ἐκδέκω ἐμέ.

ΧΟΡΟΣ.

930 ἔτι τῶν αὐτῶν ἀνέμων αἶται
ψυχῆς ῥεπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγὰρ ταύτων τοῖσιν ἄγουσι
κλαῦμαθ' ὑπάρξα βραδυτήτος ὑπέρ.

925 f. "If the gods regard this right (so that I though pious am thought impious), I would confess, having been taught by my suffering (acc. to the maxim *ἐθέω μάθος*), that I have done wrong." That she does not seriously believe this is shown by the following *ἐθέω*. In similar strain the Chorus in *A. T.* 895, *οἱ γὰρ οἱ τοιαῖα πρᾶσσιν εἴματα* (will: the gods), *γὰρ ἔτι μὲν χερσίων;* For *συγγνωσκῶ* = confess, grant, cf. *Plat. Laws*, 717 d; *Idr.* i. 45; *iv.* 126. For the mixed cond. sent., see *GMV.* 503. — *ἐν θεοῖς*: Lat. *apud deos*, i.e. in their opinion. Cf. 1212.

926. *παθόντες*: the use of the masc. in place of the fem. is common in tragedy where a woman speaks of herself in the 3rd pers. plur. So *Meletra* says of herself, *El.* 300, *σεσέμαθ', εἰ γὰρ κατὰ τιμωρέμενοι.*

927. *οἷος*: *Creon.* See on 10. — *μὴ πλείω*: i.e. as many, as *καὶ* in the next verse shows. A similar form is found in *Phil.* 794, *οὕς ἄν ἐν' ἑαυτῷ τὸν ἑσπερὸν χρόνον τρέφοιτο τῷδε τῷ νόσῳ*; *Trach.* 1028, *τὰς ὡς ἐνέβαρι πειρᾶσθαι αἴτιος, ὡς αἴτιος, ὅτ' μ' ὄλισσε.*

928. *καὶ*: makes the comparison

more close. — *ἐκδέκω*: *Schyl.* *ἔγω τοὶ δαίμον.*

929 f. *ἐτι*: Antigone remains unchanged; she has neither confessed that she has done wrong nor succumbed through fear. — *ἀνέμων ῥεπαὶ*: *ἵσταν* one idea (cf. 137); *ψυχῆς* depends on it. *Ἰνδ.* *ἰσπασίς* of the soul. Cf. *Aj.* 610, *τὰ πρὸ ἔργα χερσὶν μεγίστην ἄρνηται.* Cf. "*A* part of the soul, I faith, it attacks me." *Coleridge's Remorse*, ii. 1. — *τῶν αὐτῶν αἶται*: see on 13.

930. *γὰρ*: adds emphasis to *τῷδε*. A different nature from hers would have yielded.

931. *τοῖσιν*: gen. of *ταῖς*. He makes the attendants accountable for the imprecation of Antigone, an opportunity for which was given by their delay.

932. *κλαῖμαθ' ὑπάρξα*: *επλ.*: an implied *ἵσταν* similar to *κλαῖων φωνῶνται*, 754. — *ὑπέρ*: *an account of*. The last syllable of *ὑπέρ* is here made long. The use of the *εὐδαίς* accent is allowed by *Soph.* and *Eur.* at the close of an anapaestic verse when there is a change of *δρωμαῖα* personae. Cf. *Eur. Med.* 1296, *ΜΗ. μέντοι καὶ γὰρ αἱ. 1Α. ὁ τίς ποτε εὐδαίος.*

ΑΝΤΙΓΟΝΗ.

οἶμοι, θανάτου τοῦτ' ἐγγυάτω
τοῦπος ἀφίεται.

ΧΟΡΟΣ.

335 θαρσύν οὐδὲν παραμυθούμαι,
μὴ οὐ τάδε τάντη κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστν πατρώων
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κοῦκέτι μέλλω.
340 λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλειδῶν μούνην λοιπὴν.

339. IV. δὴ γὰρ κοῦκετε μελλῶ.

333. The attendants seize Antigone. The Chorus no longer see hope (335), and assent to the view expressed, as in 376.—θανάτου: gen. ἀπὸ ἐγγυάτω. See G. 1148-49; H. 767.—τάδε τοῦπος: i.e. the threat of Creon to the attendants.

335. θαρσύν: the subj. to be supplied in *cf.*—οὐδὲν: by no means.

336. μὴ οὐ: for the double neg., see G. 1616; H. 1034.—τάντη: in this way, i.e. as you have said.—κατακυροῦσθαι: be ratified, realized. The *fol.* without regard to tense, referring to the fut. See GMT. 68.

337. γῆς Θήβης: the domain of Thebes embraced also rural districts and smaller towns. *Cf.* O. C. 853, πατρίων ὅστω γῆς ἔχει. For the double gen., *cf.* 329 f.

338. προγενεῖς: ancestral. It corresponds to πατρίων. The ancient and

venerated patron gods of the state are meant.

339. μελλῶ: do I delay. *Cf.* Phil. 1256, τοῖνδ' ὅδ' ἔφη θρόνος κοῦ μελλῶν' ἔτι.

340. οἱ κοιρανίδαι: ye princely men. The members of the Chorus are called *ἐκαστος* in 358. This word stands in connection with βασιλειδῶν, implying that the actions of the *κοιρανῶν*, the former rulers of the land, ought to have protected the daughter of the βασιλεὺς, since she was closely connected with them. *cf.* the art. with the appos. (*κοιρανίδαι*) of the voc., like τὸ φέρε, 100.

341. βασιλειδῶν: of the royal house. *Cf.* Plat. *Cratylus*, 116 c, ἐπὶ μνηστὴρ τὸ τῶν βασιλευσσομένων γένος. Suidas has the gloss βασιλειδῶν = τῶν βασιλέων.—μούνην Ion. for μόνην. She counts Ismene no longer. See on 323.

οἶα πρὸς οἶον ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα

Στάσιμον δ'

ΧΟΡΟΣ.

Στροφή 6

ἔτλα καὶ Δανάας οὐράνιον φῶς
945 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·
κρυπτομένα δ' ἐν τυμβῇρει θαλάμῳ κατεζεύχθη·

942. οἶα πρὸς οἶον: cf. *dj.* 557, *δαίεις οἶος ἐξ οἶου* (κατὰ) ἐνδρόμῳ. *Trach.* 906, *ἰαπὼν οἶος οἶου... χάριν.*

943. *Having honored (the day of) pinto.* The emanance of the Greek is noticeable.

944. While Antigone is conducted to her "chamber of death," the Chorus chant this hymn of condolence, whose strains fall upon her ear as she departs. Her fate is compared with that of Thinoe, of Lycurgus, and of Cleopatra, against whom alike, though they, like her, were of royal birth, the omnipotent force of Destiny prevailed. — To Cleopatra two strophes are devoted, χορεύουσας τοῖς θανάτοις, since she was of Athenian race; to Thinoe and Lycurgus but one each. — The musical effect of this ode is heightened by the repetition of words and sounds, as if they were echoed back, such as *καταρτίαις*, 955, 962; *κατεζεύχθη* *ζεύχθη*, 947, 955; *καὶ τοὶ παῖδες*, 958, 961; *ἀπὸ τοῦ βασιλείου*, 972, 975; *ἀπὸ τοῦ βασιλείου*, 974. — The story of Danae here alluded to is that Acrisius, king of Argos, had been warned by an oracle that if his daughter Danae should ever give birth to a son he should receive his death at this son's hands. Where-

fore, he confined her in a *θάλαμος χαλκοῦν ἐν τῇ αὐλῇ τῆς αἰῶτος* κατὰ γῆς (cf. *curtis athena*, *Her. Od.* 11. 16, 17, the foundations of which, it was believed, were still to be seen at Argos in the time of Hadrian. Cf. *Roman.* ii. 23. 7. The Zeus penetrated the roof in a shower of gold and begot from Danae Perseus. A beautiful version of this story is to be found in William Morris's *The Earthly Paradise*, under the title of "The Doom of King Acrisius."

945. ἀλλάξαι: to exchange, i.e. for the gloom of the prison. Cf. *Eur. Hec.* 488, ἀλλάξας ἄλβη θελήματα. — δέμας: the person of Danae; a poetic paraphrase. Cf. 206. οἶον is also thus used. Cf. *Trach.* 908, αἰετῶν δέμας. *Eur. Med.* 1100, σῶμα ἡλίου τέκετο. — χαλκοδέτοις: "so called because the masonry was lined with brass plates, secured by nails, such as are said to have been found in the Treasury of Mycenae." *Schm.* See *Schliemann's Mycenae*, p. 44.

946 f. The point of the comparison with the fate of Antigone is contained in the words *κρυπτομένα... κατεζεύχθη*. — *κατεζεύχθη*: word strengthens the notion, i.e. completely, securely, as in *καταρτίαις, καταρτίταις, etc.*

- καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
 930 καὶ Ἰηὺς ταμείεσκε γυνὰς χρυσαρῦτους.
 ἔλλ' ἂ μοιριδία τις δύνασις δεινὰ·
 οὐτ' αὖ σινδλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλίκτυπος
 κελαιναὶ νῆες ἐκφύγοιεν.

Ἀντιστροφή 4

- 933 ζεύχθη δ' ἀξύχολος παῖς ὁ Δρύαυτος,
 Ἰδωνῶν βασιλεὺς, κερτομίσις ὄργαις.

933. καί: *but*, correct. with the *καί* before. — τίμιος: *sc. fr.* Decease descended from Danaus, the grandson of Lacedaemon. — *καὶ* *καί*: pathetic repetition.

939. ταμείεσκε: *she treasured up*, as a *μήνη* does the treasure of a state or temple. The Hom. iterative ending *-εσκε* occurs in tragedy only three times more: *νοήσκει*, 903; *ταίει*, Aesch. *Pers.* 650; *αλαίσκει* (in *tristitia*), Aesch. *Fr.* 303.

950. χρυσαρῦτους: the common form is *χρυσάρντος*, but *cf.* *χρυσάρης*, Pind. *Pyth.* iv. 173; *χρυσάρης*, Eur. *Bacch.* 154; *ἐννάρντων*, Aesch. *Præm.* 485.

951. *Constr. ἂ μοιριδία δύνασις (ἔστι) δεινὰ σιν (δύνασις)*. The line is peculiar shade to the thought by implying that this power of fate is something not fully known. For the sentiment, *cf.* 937. Pind. *Pyth.* xii. 30, *τὸ γὰρ μέροισιν ἐκ παρρησίας*. Hdt. i. 91, *τὴν περὶ τὴν πόλιν μάχην ἀβυστὴ ἔστω ἀπομύχου καὶ οὐκ*.

952 ff. *οὐτ'... οὐτ'... οὐ... οὐχ*: a double parallelism is indicated: on the one hand, money which may buy, or force of arms which may secure protection; and on the other, battleships or flight in ships which may afford escape. So Hor. says of Cato,

Od. II. 16, 21, *sceleris acralas vitiosas naves cura nec turmas equitum reliquit oclon Euro*; Od. II. 1, 28, *neque sceleris acralas tricorni ei post equitem sedet*. — *Sc.* with *ἀντιπ.* *γενν.* with a sense approaching that of the *fut. indic.* See GMIT. 228. *Cf.* 1330.

955. Lyncus, king of the Edonians, who lived on the Steysson in Thrace, was punished for attacking Dionysus on his return from the Orient and for opposing the celebration of his worship. According to the account of Apollodorus, Lyncus, made insane by Dionysus, saw in his frenzy his son and cut off his own leg, after which he was taken by the Edonians to Mount Pangaeum, where he was chained, and afterwards, at the command of Dionysus, torn asunder by horses. Homer has him punished with blindness and speedy death. See *Il. v.* 129. The comparison with Antigone is contained in *ζεύχθη... περὶ δὲ... ἀξύχολος*: *cf.* Verg. *Aen.* III. 13, *scilicet Lyncus*.

956. *κερτομίσις ὄργαις*: *dat. of cause*, because of his harsh temper. Or, perhaps better, on account of his ineffectual mockery, lit. *wacking temper*. *Cf.* Eur. *Alc.* 1126, *κέρταρος χαρὰ*

ἐκ Διονύσου πετράδει κατάφαρκτος ἐν δεσμῷ.

οὕτω τὰς μαρίας δεινὸν ἀποστάζει

960 ἀνθρώπῳ τε μένος· κείνος ἐπέγω μαρίαις

φαύων τὸν θεὸν ἐν κερτομίοις γλώσσασιν.

παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐνὸν τε πῦρ,

965 φλαύλους τ' ἠρέθιζε Μούσας.

960. IV. ἐνθῆρων.

965. IV. ὁ ἀρέθιζε.

In Aesch. *Fr.* 30, he is said to have called Dionysus γένος. See App.

957. πετράδει κτλ.: the rocky cavern in Mount Tauracum is referred to. — κατάφαρκτος: instead of κατάφραγος, by the metathesis of φ, which, acc. to the lexicographers, is quite common in the older Att. writers; cf. ἱερὸφάνης, κρηνοφάνης, κρηνοφάνιος.

959 f. ἴθνα, i.e. by such punishment, the terrible and exuberant fury of madness trickles away, in comes to naught. For the interpretation and reading of IV. and other editt., see the App. — ἀνθρώπῳ: Schol., τὸ ἀνθρώπῳ καὶ θεῷ ἐν κερτομίοις. Cf. Trach. 1000, μαρίας δότος. *Ibid.* 1080, (λέων) ἐνθῆρων, Aesch. *Pers.* 821, ἵβος ἐνθῆρων.

960. ἐπίγω: he became aware after-wards (ἐπ'), i.e. after he was punished. — μαρίαις: dat. of manner with φαίω.

961. φαίω: ἐπαίν. to see ἱφάνειον ἄνω ἐπ' ἴθνα. See GMT. 904, 910; and for the tense, 140. — τὸν θεόν: for the accus., see on 948. So also the post-classical Noctua, *Dion.* 45, 317, τὴν γὰρ οὐ φαίοντα φέρει. Ellendt suggests that the accus. is due to the use of φαίω in the sense of λαδερῶ. — ἐν κερτομίοις γλώσσασιν: with revelling words. See on 956. — ἐν: the day after ἐν ἀριστήριον παύει οὐκ ἐπὶ ἀνέμοις partly instrumental) sense. Cf. 704. 1008. *P.A.* 40, ἐν λυαῖς ἐπὶ λατρίαις. *Ibid.* 1303, ἐν λυαῖς κελύει.

963. γυναικας: see on 949. The repetition of his efforts may be referred to by the iterative form. — ἐνθέους γυναῖκας: the Bacchantes, the attendants of Dionysus.

964. εὐνὸν: he compelled them to put out the mystic flame of their torches, which they brandished while shouting εὐνὸν εὐνὸν. Cf. *O. T.* 211, δάκρυ εὐνὸν. *Eur. Bacch.* 145 f., μὴ νατὲ τὸν ἀέκοντα λαοφρόνῳ καὶ συμπατρὶ ἐπὶ τὸν θεὸν ὀργαλλόμενα θεῶν. The opposition to the introduction of the Dionysus cult into Thracia is prob. the origin of this legend.

965. φλαύλους Μούσας: the Muses, originally Nymphs, were connected with Dionysus in an ancient Thracian cult; referred to them is, therefore, especially appropriate when speaking of the locality where the scene of the myth of Lycurgus is laid. *Τὴν μοῖαν ἐπ' ἐμπεδισμένον*; asks Lycurgus contemptuously in Aesch. *Fr.* 58. Eustathius on *Hom. Od.* xvii. 204, says λέγονται καὶ Νέμεσις φασίηναι τριφυλ. Erato, Thalia, and Terpsichore are found represented in art as Bacchantes. This connection of the Muses with Dionysus was carried over from Thrac into Boeotia. According to an Orphic legend, the Muses concealed Dionysus when he fled to them for refuge. A new connecting link with the Muses was added when

Στροφή Β.

παρὰ δὲ Κυνεᾶν σπυλάων διδύμας ἀλὸς
 ἀκταὶ Βοσπόριαι δ' ὁ Θρηκῶν ἄξενος
 910 Σαλμυδησοῖς. ἃ' ἀγχίπολις Ἄρης
 δισσοῖσι Φινεΐδαις
 εἶδεν ἀρατὸν ἔλκος

908. W. τὰ δ' ὁ Θρηκῶν.

910. W. ἀγχουρος Ἄρης.

tragedies began to be performed at the Dionysia. In the theatre at Athens two seats of honour belonging to the priests of Dionysus Melpomeneus have been examined. The flute, which was used in the worship of Dionysus, is often seen in the hands of the Muses as represented in vase paintings and in statuary of the later period.

908 f. And by the Cynaeon rocks of the double sea are the Bosporian cliffs. Cf. Strabo, vii. 317, of τὰ Κυνεᾶν πρὸς τῇ στήλῃ τοῦ Πόντου εἰς τὴν ἑσθίαν . . . παρὰ τῇ διπρὸς ἡμᾶς ἑσθίᾳ σταθμῶν. Called by Hom. (Od. xii. 61) Πάγκραϊ. Cf. Eur. Med. 2, πικρὰς Σαλμυδησᾶς. These small rocky islands, now called Urochjak, lie at the entrance of the Bosphorus into the Black Sea. — παρὰ: the gen. to express the idea of extension; i.e. from thence extend. — διδύμας: because there was a sea on either side of the rocks. Dion. Perieg. 160, after describing the Cynaeon rocks, says, ἐκ τούτῳ καὶ λέγουσιν αὐτὰς διδύμας ὅτι διὰ τὸν Πόντον καὶ τὸν Ἰνδόν.

909 ἀλ': loc. for ἡδ'. Not found elsewhere in tragedy. — ἄξενος: cf. Aesch. Prom. 729, Σαλμυδησοῖς γῆρας ἰχθυήσας νύκτας, μετὰ τὸν ὄντα.

910. Σαλμυδησοῖς: the coast of the Thracian Bosphorus, as far as the promontory of Thynia. The inhabitants of this region pillaged the ves-

sels that were wrecked on their coast (so ancient sailors). Cf. Xen. Anab. vii. 5. 12. — ἔνα: where. — ἀγχίπολις: dwelling hard by. In Hom. Il. xiii. 301, Od. viii. 301, Ares is spoken of as dwelling in Thynae. Others, tutelary god of the city. Cf. Aesch. Sept. 801, Ὅρα Παλλὰς ἔδ' ἀγχίπολιν.

911 E. Conat. τὰ Ἄρηι εἶδεν ἀρατὴν ἔλκος, τρυφᾶν δ' αὖθις διπλοῖσι Φινεΐδαις, ἀέλουσι δ' αὖθις ἐμὲν τὴν ἀρχαίαν τὴν δ' ἀρχαίαν ἑσθίαν. — Φινεΐδαις: the winged Horos carried away with him Orithyia, the daughter of Erechtheus, king of Athens. Cleopatra, daughter of Orithyia, married Phineus, the king of Salmydessus. Afterwards Phineus rejected her and had her imprisoned, and then took for his wife Idomen, sister of Cadmus (or, Isma, daughter of Danaus), who chose with blindness the sons of Cleopatra, and caused them to be shut up in a vaulted tomb.

912 f. ἀρατὸν: necrotic, i.e. bringing a curse on Phineus and Idomen. The word occurs nowhere else in the tragedians, and its genuineness here is suspected. See App. for other readings. — ἔλκος τρυφᾶν ἀλόν: the blinking wound struck so as to cause sightlessness. We find ἔλκος βάλλειν or αἰνῶν (cf. Hom. Il. v. 301, xvi. 611); so here τρυφᾶν ἔλκος, to inflict a wound by blinding. This is followed by

τυφλωθέν ἐξ ἀγρίας δόμαρτος
ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλοις
975 ἀραχθέντων ὑφ' αἵματηραῖς
χείρεσσι καὶ κερκίδων ἀκραῖσιν.

Ἀντιγραφή β.

κατὰ δὲ τακόμενοι μέλαιοι μέλειαν πάθαν
κλαῖον ματρός, ἔχοντες ἀνύμφετον γονάν·
980 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

978. W. κλαῖον, ματρός ἔχοντες.

two data, κέλευς, indir. obj. or aim of the action in τυφλωθέν, and τυφλωθείς, stat. of reference or interest, as in the Iroq. Hom. expression, μέλις 34 of Ἰσθαλα θυμῷ. Cf. Eur. Iph. Taur. 858, φέρωμεν δέμας θανάτου πατρὸς. κλάω is poetic.

974. ἀλαστόροισιν: vengeance bringing. ἀλάστορος for ἀλάτωρ, as in Aesch. Ept. 87, κρημνίσας ἀλάτωρ. This word means properly an avenging spirit, and is applied with great significance to the nightless eyeballs that seek for vengeance from the gods.

975. ἐπὶ: with the dat. as in ἐπὶ χερσὶ θαυνοῦ and many other Hom. expressions. Cf. O. T. 207, τὸν, & 215, ὡς καὶ φέρον ἀετάρῃ.

976. χείρεσσιν: see on 116. — κερκίδων ἀκραῖσιν: with the points of the shuttle. The shuttle was sharpened at the point so as to slip in between the threads of the warp, which was upright. It was with this instrument that Alceus bored out the eyes of Eurystheus after his death. Oedipus smote his eyes with the brooch of his wife. Cf. O. T. 1569.

977. κατέ: signifies τακόμενοι; separation of the verb from its

prep. In trimeters this occurs in 427, 432, 1222; in lyric parts, in 1272, 1274. Cf. also O. T. 1188, κατέ μιν φέρον. Phil. 1171, ἀνέ μιν μελέεσσι. — μέλειαν πᾶσαν: they (i.e. the Phœnicians) wretchedly wanting σπέρμα (in their imprudent) bewailed the wretched state of their mother (who had borne them in a calamitous wedlock and who likewise was incarcerated in a dungeon). Thus the fates of the deserted mother and of the sons are connected, and the poet easily introduces the comparison between the destiny of Cleopatra, not clearly stated but readily inferred, and that of Antigone. That this is the chief point of the entire reference to the story of the Phœnicians appears from 960-97. For this reason the punctuation of W., which separates κλαῖον from ματρός, is not acceptable. — μέλειαν μέλειαν: see on 18. Cf. O. T. 670, μέλειαν μέλειαν πᾶσαν χερσίν.

979. ἀνύμφετον γονάν: a birth from an unmarried wedlock. The attrib. belongs to ματρός; she was δέσποινος.

980. ἃ δὲ: i.e. she. Dem. was of the art. Cleopatra is married. — σπέρμα: in lineage.

ἄντας' Ἐρεχθίδων,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρίαις
 985 Βορέας αἰπιπτος ὀρθόποδος ἐπὲρ πάγου
 θεῶν παῖς· ἀλλὰ καπ' ἑκείνῃ
 λοῖραι μακράινυες ἔσχον, ὦ παῖ.

981. ἄντας: πάντας; like τυχὼν followed by the gen. Cf. Hom. *Od.* bk. 44, ἄντης ἀνέστη. O. C. 1445, ἀντῶσαι καὶ ὄν. — Ἐρεχθίδας: see on 971f. They are called ἀρχαῖδων by the Chorus because they were ἀρχαῖοι. Cf. *Il.* 302, γὰρ αὖ χθονίω δα' Ἐρεχθίδῃ. μέν (980) and δέ (983) place her origin and nurture in contrast.

983. τηλεπόροις: far-piercing, i.e. extending far into the mountain side. These caverns were the Σαρπηδονία τῆρας of Mount Pangaeum in Thrace.

984. warpmes: the whirlwinds which also was reared are personified by this epithet; they are her sisters.

985. Βορέας: not to be confused with βορέας. For the patronymic form, see O. 840, 1; *Il.* 650. — αἰπιπτος: horses that were yoked and ran together were called αἰπιπτοι εἰσδραμοί. Hence, keeping pace with, fleet as a steed. In the poets Boreas and his children are often the types of swiftness. Cf. *Tyrt.* *Fr.* 12, 4, καὶ δὲ δῖος ἔρπειος Βορέην. Thucyd. 716, αἰπιπτος εἶδεν πάλιν Βορέην. As Zetes and Calais, the sons of Boreas, were said to be winged, so the poet transfers the swiftness of the sire here also to the daughter. — ἑκείνῃ καὶ. on top of craggy steep. This is not contradictory to τράφηαι ἐν ἄντροις, because here the poet has in mind the free hanging of the Boreas on lofty hills. For εἰς in this sense,

cf. 1125. Super Pindo, on the top of Pindus, *Hor. Od.* I. 12, 6. With ἑκείνῃ, applied to a hill, cf. *Idylls*, applied to Iava, O. T. 806. The high crags tower straight up as is on firm foot.

986f. θεῶν παῖς: she was born γαυρὴ τέλει, like Danne (949). Her father was a wind-god, her grandfather was Erechthon, the son of Hephaestus and Gaia. This myth awakened in the mind of the Athenians grateful recollections. They believed that Boreas, moved by his relationship with the family of their ancient king, had destroyed the Persian fleet, and they styled him their helpful relative, and consecrated to him a shrine on the banks of the Ilissus. — Ὀὐδ' ἔφιν' ἐξέσθ' . . . ἔσχω: but even against her (notwithstanding all her supposed immunity) the fates directed their way. ἔχων with ἐπ, in the sense of ποδὲς αὐτῆς way to, come upon, is found in Hom. *Od.* xlii. 75, ἐπ' ἔσχωρ' ἔκταντο ἔχοντες. The expression is often used of directing one's way in sailing or sailing. The Schol. paraphrases by ἐπὶ εἶχον, ἐκπύδον, ἐπὶ βίβον.

987. μακράινυες: so called because they are supposed to have existed from the earliest time. The epithet in Aesch. *Eum.* 572 is μακρογύνες. — ἄνελ: Antigone is personified after her departure, as Oedipus in O. C. 1807, πάλιν σε ἄνελον ἑλπίος ἀβόου.

EIGHTH SCENE. CREON. TIRESIAS.

'Επεισόδιον

ΤΙΡΕΣΙΑΣ

Θήβης ἀνακτὲς, ἤκομεν κοῦσιν ὁδὸν
 δὺ ἐξ ἑνὸς βλέπαυτε· τοῖς τυφλοῖσι γὰρ
 990 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον;

ΤΙΡΕΣΙΑΣ.

ἐγὼ διδάξω, καὶ σὺ τῷ μάντι πιθοῦ.

ΚΡΕΩΝ.

οὐκ οἶω πάρος γε σῆς ἀπεστάτου φρεσὸς.

ΤΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὁρθῆς τήνδε ναυκληρεῖς πόλιν.

988. The unannounced appearance of Tiresias marks the beginning of the *εμπόλεμος* of the play. The blind seer, led by a boy, enters the scene at the right of the spectators — *ἀνακτῶν*: see on 990.

989. ἑξ ἑνὸς: i.e. by the eyes of one.

990. αὕτη: *sc. κοινή*. *ἐκ προσηγητοῦ* is added to explain αὕτη, the thought being that the blind can journey only with the help of a guide.

991. ἑξ: indicates some unexpressed emotion or surprise. In order to understand the attitude of Creon towards Tiresias and these first words of their interview, it is to be borne in mind that in the recent stage of Theban history Tiresias had declared to Creon that

Ares was angry with the city, because at its founding the dragon which was sacred to him had been slain, and that he would give deliverance to the Thebans only when expiation had been made by the death of some descendant of the men that had sprung from the teeth of the dragon. Thereupon Creon's son, Megareus, offered himself as a sacrifice to Ares, and the city received deliverance and quiet by the death of the two sons of Oedipus and the accession of Creon to the throne.

994. δι' ὁρθῆς: *sc. ὁδοῦ*. — ναυκληρεῖς: the same metaphor is frequent in Aesch., e.g. Sept. 552, δι' ὁρθῆς πλοῦσι ναυκληροῦντες. Cf. Eng. piloting the stage

ΚΡΙΘΩ.

995 ἔχω πεπονθὼς μαρτυρεῖν δνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ ἵν' ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης στικκῖα τῆς ἐμῆς κλύων,
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκοπόν
 1000 ἴζων, ἔν' ἦν μοι παστὸς οἰωνοῦ λιμήν.
 ἀγνώστ' ἀκούω φθόγγον ὀρνίθων, κακῶ
 κλάζοντας οἰστρῶ καὶ βεβαρβαρωμένῳ
 καὶ σπῶντας ἐν χηλαῖσι ἀλλήλους φοναῖς

995. Οὐκ ἔχω μαρτυρεῖν (τῶν).
 οἰωνοῦ δὴ δῶμα. Othello preters to
 join ἀδῶμα directly with μαρτυρεῖν,
 taking τινος δῶμα = from experience.
 The reference is to the events men-
 tioned above on 991. W., however,
 thinks that the poet refers to the
 time when Oedipus promised to slay
 Creon as the supposed murderer of
 Laius, and Oedipus was led by the seer
 to detect himself as the guilty man.

996. βεβῶς: supplementary partic.
 after φρόνει, think that you stand. Cf.
 Trach. 289, φρόνει καὶ βεβῶς. —
 ἐπὶ ξυροῦ τύχης: At upon the outer's
 edge of fortune. A proverbial expres-
 sion, the earliest form of which is
 found in Hom. Il. x. 173 f., τῷ γὰρ
 δὲ κἀνέστη ἐπὶ ξυροῦ ἰσταντοῖς ἀπῶς ἢ
 μέλας λυγρὸς ὕληθρος Ἀχαιῶν ἐπὶ φῶτα.
 Cf. Il. vi. 11, ἐπὶ ξυροῦ γὰρ ἀκῆς
 ἔχεται ἥν' τὰ πρῆξαστο ἢ εἴηαι ἰλι-
 σίρῃαι ἢ δουλοῖσι. Millon, Rev. H. G.
 l. 24, "You see our danger on the
 utmost edge of hazard."

997. αἶ, δῶ; exclamatory. Cf. El.
 1112, τί δ' ἔστιν; εἰ μ' ἐπὶ μηχανὴ φέβει.

999. γὰρ: see on 238. — παλαιόν:
 consecrated by ancient tradition. —
 ὀρνιθοσκοπῶν: the αἰωνοκονεῖς Τειρε-
 σίαι καλέσμενοι was still pointed out
 on the acropolis of Thebes in the time
 of the Antonines. Cf. Paus. ix. 16. 1.
 ὀρνιθομαντεία was the oldest method
 of divination that had been reduced
 to a system among the Greeks. For
 places of long-continued observation
 localities were chosen that were fre-
 quented by birds; hence ἀμφὶ πτεροῖ.
 Cf. Lat. templum = locus in quo
 auguria designantur in aere.

1001. ἀγνώστῃ: unknown, strange.
 — κακῶ: unpropitious.

1002. κλάζοντας: a "constructio
 ad sensum," as if ἀγνοῖας φθόγγων
 had preceded. — βεβαρβαρωμένῳ:
 the cry of the birds, ordinarily so readily
 understood by the augur, was strange
 and unintelligible to him.

1003. ἐν: see on 764. Here ἐκδῶς

ἔγνω· πτερῶν γὰρ ροῖβδος οὐκ ἄσσημος ἦν.

- 1005 εὐρύς δὲ δείσας ἐμπύρων ἐγευόμην
βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
μυδῶσα κηκὶς μηρίων ἐτήκετο
κᾶτυφε κἀνέπτυνε, καὶ μετάρσιωι
1010 χολαὶ διεσπείροντο, καὶ καταρρυεῖς
μήροι καλυπτῆς ἐξέκειντο πιμελῆς.
τοιαῦτα παῖδες τοῦδ' ἐμάνθανον πάρα
φθίνοντ' ἄσημαν ὀργίων μαντεύματα·
ἐμοὶ γὰρ οὗτος ἄγεμών, ἄλλοις δ' ἐγώ.

to the emanations of the sent., standing by the side of *φωαῖς* (= in bloody fray) a dat. of instrument.

1004. γὰρ: tells how he knew, though he was blind.

1005. *ἐγευόμην*: i.e. *φωαῖς*. Similar is γάλαθ' ἔλατ' ἀλλ' οὐκ. Alarmed at the fighting of the birds, Tiresias makes trial of divination by *θεο*, which also terrifies him with its bad omen.

1006. *βωμοῖσι*: dat. of place. var. in *καυκαλέων* indicated, as it freq. does in the tragic writers, simply a high degree, like Eng. *very*. Cf. *καυκαλῆς*, 1016 and 1103. *St.* 105, *καυκαλέων* *δέντρον* birds.

1007. *Ἥφαιστος*: see on 123. With this passage cf. *Sen. Oct.* 307. *Tiv.* Quid flammam? Utrumne clausus ignis ac nilidus stetit, Rectusque purum variissem caelo sulis. An latera circum pergit incertus vixit, Et fluctuante turbidus fumo labat? If the fire was kindled with difficulty, or the flame was divided and did not immediately take hold of all the parts of the victim, or if instead of ascending in a straight line the flame whirled round, or if there arose

thick black smoke, the sacrifice indicated the divine displeasure, and was a portent of evil.

1009. *μετάρσιωι*: in the pred.

1010. *χολαί*: the gulls were a part of the *σπυδαί* that were examined in divination. Prometheus, *Acac'h.* *Proem.* 496, names as one of the arts of divination which he taught men, *χολαί λαβὼν τε καυκαλὸν ἐκκαρπύων*. — *καταρρυεῖς*: *lit.* *flowing down*, here *melted away*; in agreement with *μήροι*, because that from which or with which anything flows is itself often spoken of as flowing, as e.g. *βίη δάπτει γαῖαν*. So we say in Eng. "the streets ran with blood."

1011. *μυδῶσα*: the thigh-bones with some of the flesh still upon them, whereas *μυρία* are the pieces of flesh cut from the thighs. This distinction, however, is not always observed. — *καλυπτῆς*: the thigh-bones lay bare of the enveloping caul that had melted away from them. *Hom. Il.* i. 460, *μυροῖν τ' ἑλάναντο κατὰ τε πύλην ἐνδ' αὐτῶν στρατοῦ τεχνήσαντες*.

1013. *φθίνοντα*: *W.* takes for *indist.* etc. after *ἐμάνθανον*, and explanatory of *τοιαῦτα*. Accordingly his punctuation

- 1014 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοστί πόλις.
 βωμοὶ γὰρ ἡμῖν ἐσχάται τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορέας
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.
 κατ' οὐ δέχονται θυσταδας λιτὰς ἐτι
 1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα.
 οὐδ' ὄρκες εὐσήμους ἀπορροιβδαῖ βοάς,
 ἀνδροφθόρου βεβρωτες αἵματος λύκος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστί τοῦ ξαμαργάνειν.
 1025 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ

after *νόστος*. But it seems better to join *νοστήναι* directly with *μυστήρια*, to take *πύρρον* *οἶον*, and to trans. such *falling prophecies from sacrifices that give no sign*. Cf. O. T. 003, *ποσειδάωνος ἀνέφατον*. Psalm 13, v. "We see not our signs, there is no more any prophet." As the cries of the birds (1001 f.), so also the sacrifices refuse to give the poor mortal signs and favorable omens.

1015. *νόστος νοστή*: is afflicted with this trouble. *νόστος* is the cognate noun, the noun being implied in the verb. See G. 1061; H. 718 b.

1016. *παρτελάς*: acc. to W., *aff. sacred*; as *ἀνέκτος ἱερός* is one who has not been initiated in the sacred mysteries; *μυσταὶ* and *ἀπρυσταί*, one who is newly initiated. But this sense is not suitable to *παρτελάς*, 1103. Cf. also *παρτελάς* *ἄμαρ*, O. T. 620. The use of *παρτελάς* is also against it. L. & S., F. 11, and many others render *παρτελάς* *off*; better, *all completely*, with its force upon *καίτοι*, as though it were *καὶ πᾶσι παρτελάς ὁλόκληρος*.

1017 f. *καὶ τὰ τοῦ σώματος*: i.e. of his body, pieces of which the birds

and dogs had carried or let fall on the altars. — *βορέας*: in *ἀγροῖς*, with *γένον*; i.e. *mangled for food*. In this way the shrines of the gods were polluted. Camp. illustrates the thought by a quotation from Webster's *Appianus* and Virg., p. 105, "Come, you birds of death, And fill your greedy crops with human flesh; Then to the city fly, destroy it there! Before the senate, and from thence arise, A plague to choke all Rome."

1021. *ὄρκες*: with short *i*. So in Hom. *Il.* xiv. 249, also in a dactylic verse in *El.* 142, and a few times in trimeters, esp. in Eur. and Ar. — *εὐσήμους*: giving clear omen; contrasted with *ἀσέμους*, 1013, and referring back to *σέμναι βεβαρβαρμέναι*, 1002.

1022. *Πλάττω* as they are with the *bloody fat* of a slain man — *αἵματος*: a gen. of characteristic, like *ἀνέκτος ἱερός*, 114. — *βεβρωτες*: in the plur., because *ἱερός* is collective in sense. — *ἀνδροφθόρου*: *ἀνδρὸς φθάρωντος*. Cf. Eur. *Orac.* 1049, *αἵματος μυρμηκίσσου*. Cycl. 127, *βορέας ἀνδροφθόρου*.

1025. *ἀμάρτη*: the subj. is to be supplied from the following *ἀνὴρ*.

ἄβουλος οὐδ' ἀκολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκῆται μῆδ' ἀκύνητος πέλει.
 αἰθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἴκε τῷ θανάτῳ μῆδ' ὀλωλότα

1030 κέντει. τίς ἀλκή τὸν θανόντ' ἐτίκτανεν;
 εὖ σοι φρονήσας εὖ λέγω· τὸ μαυθάνειν δ'
 ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΧΡΕΙΑ.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
 τοξεύειτ' ἀνδρὸς τοῦδε, κοῦδ' ἀμαντικῆς
 1036 ἄπρακτος ὑμῶν εἰμι· τῶν ὑπαὶ γένους
 ἐξημπόλημαι κάμπεφόρτισμαι πάλαι

1035 f. W. εἰμι· μὴν ὑπαὶ γένους... πάλαι

For the subj., without *ἐν*, see G.M.T.
 640. Cf. O. G. 1226, *καὶ ἐλθὼν*.

1027. *ἀκῆται*, *πῆλαι*: see on 179.

1028. *αἰθαδία πρὶ*: *obscuritas incens*
the charge of folly.

1029. *εἴκε τῷ θανάτῳ*: *reled towards*
the dead.

1030. *ἐτίκτανεν*: *to slay again*. *καὶ*
as in ἐκτείνω. Cf. 1288. *Phil.* 946,
ἐκτείνω κεκοῖν. "Strike him as once,
 you see he's dead already." Ford's
Plut. of *Edmonston*, iv. 2.

1031 f. *εὖ*: the repetition of this
 word and of *λέγω* gives to the clos-
 ing part of the poet's speech an oracu-
 lar and striking effect. For the elision
 in *εὖ*, see on 300. — *εἰ λέγω*: *in case*
he should speak; opt. with the pres.
 indic. in the apod. Cf. 682. *Aj.* 1344,
οὐ θέλω [πρὶν], *εἰ θέμις*, *βλέπεις*
τὸν ἱερῆάν. — *κέρδος*: in the sense of
verbalis, as in 1326.

1033. *ὥστε*: for *ὥς*. Cf. 1064.

1034. *τοξεύειν*: *hunting*. Cf.
Aesch. Suppl. 446, *καὶ γὰρ οὐκ ἔστι*

κατὰ μὴ τὰ καίρια. *Pacini* 94, 3, "*ὥστε*
whet their tongue like a sword, and tend
to shoot their arrows, bitter words." —
ἀνδρὸς τοῦδε: i.e. *ἐμοῦ*. — *μαντικῆς*:
 i.e. *τίχης*. The gen. after *ἀπρακτος*
 (see on 847), which means *untried*,
unassailed by.

1035. *τῶν ὑπαὶ γένους*: *by whole tribe*;
 i.e. *the μάκτων*, which is easily sug-
 gested by *μαντικῆς*. "Creon's hostile
 imagination suggests to him that the
 whole tribe of prophets and diviners
 have greedily marked him for their
 prey." Camp. — *ὥστε*: in trimeter is
 found also in *El.* 711, *Aesch.* *Agam.*
 944, *Elm.* 417.

1036. *ἐκπεφόρτισμαι*: *empephorizon* is
 found elsewhere only in post-classical
 writers, also as in the sense of *load*,
load upon; *Her.*, *Op.* 690, *ἡς τὰ πρὶν*
φορτίσθαι. *Dem.* has *ἐκπεφορτίσθαι*,
 and *Xen.* *ἐκπεφορτίσθαι*, used of lading a
 ship with merchandise. *ἐκπεφορτίσθαι*
 evidently refers to the same transac-
 tion, and the expression is equiva-

κερδαίνεται, ἐμπολάτε τὰ πὸ Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰσθμικὸν
 χρυσόν· τάφη δ' ἐκεῖνον οὐχὶ κρίψετε.
 1040 οὐδ' εἰ θέλουσ' οἱ ἄηδ' αἰετοὶ βορὰν
 φέρειν νῦν ἀρπάζοντες ἐς Διὸς θρόνον.
 οὐδ' ὥς μῖασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κεύθον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μαιίνειν οὕτως ἀνθρώπων σθένει.
 1045 πίπτουσι δ', ὦ γεραιὲ Τειρεσία, βροτῶν
 χεῖρ' πολλὰ δεινοὶ πτώκατ' αἰσχρ'· ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

φεῦ·

ΤΕΙΡΕΣΙΑΣ.

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεταί,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

I have been sold and delivered as merchandise.

1037. The asyndeton adds emphasis and indicates Creon's excitement. "You may better me in matters for the greatest treasures, you will never succeed in making me abandon my purpose." The wealth of Sardis and India was proverbial.

1038. ἤλεκτρον: metal in Sappho and Hdt. Gold, with a partly natural, partly artificial alloy of silver, about one-fourth part. Perhaps this is what Hdt. i. 30, calls λευκὸν χρυσόν, in distinction from βαρύτερον χρυσόν.

1040. Creon replies to what the poet said in 1016 ff. Passion again carries him away, as in 760, 793, and even to the point of blasphemy, as in 487, 490.

1041. νῦν: the body of Polyneices.

1042. οἶδ': recognition of self in

1040, and followed by μή with the fut. perfect. See G.M.T. 206, and cf. El. 1032, εἰ σοὶ μὴ μετέποιε νότος. — μῖασμα: pollution.

1043. φεῦ: introduces the apology for his seemingly blasphemous expression. So Oedipus, O. T. 334, after calling Tiresias ὁ κακῶν ἀκρίστης, checks himself, and apologizes by adding, καὶ γὰρ ἐν πέτρῳ πέσιν αὖ γ' ἀρπάζεις.

1045. The fifth foot is an anapaest, as in 791.

1046. πολλά: modifies δεινὸν and = εἶναι. So Pind. 264, & ἑλλ' ἐγὼ μετ' ἑσθ' ἐλπίσιν. (See II. vi. 458, πᾶσι δ' ἀκαταρτίαις. — πτώματα: cognate accus. after πτώκατο.

1047. εἰρήνους: Creon retorts sharply to the words of Tiresias in 1031 f.

1048. τίς: "I see," he says, "from

ΤΕΙΡΕΣΙΑΣ.

1050 ὅσω κράτιστον κτημάτων εὐβουλία :

ΚΡΕΩΝ.

ὅσῳ περ, οἶμαι, μὴ φρανεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴ λέγεις, ψευδῇ με θεσπίζω λέγων.

ΚΡΕΩΝ.

1055 τὸ μαντικὸν γὰρ πᾶν φιλόργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγοὺς ὄντας ἐν λέγῃς λέγων :

your example, how thoughtless and foolish men generally are."

1050. Teiresias finishes the *seis* begun in 1048, and interrupted by the excited Creon. Haemon had expressed the same sentiment to Creon in 884. — ὅσω: see on 59.

1051. ἀσφαιρῶν: the correlative to *σφαιρῶν* is omitted. — οἶμαι: I surmise, like King. I suppose. In 1053 Creon regrets his compromise for a few moments.

1052. πλήρης: infected with.

1054. καὶ μὴν λέγεις: and yet you do speak (ill) of (the man).

1055. φιλόργυρον: π. ἀπεί. Cf. Kur. *Grh. Ant.* 520, τὸ μαντικὸν τῶν σφαιρῶν φιλόργυρον κατέσθ. The art of

divination was at this time much practised in Athens by a set of men of vain and mercenary character. Cf. Plat. *Rep.* 361 b, ἀγύγαι δὲ καὶ ἀδελφεοὶ τοῖς πλουσίοις θύραις ἔσται πεδύοντιν ἐπὶ.

1056. τὸ δ' ἐκ τυράννων: π. γένος; the breed of tyrants. It with the gen. here, and *ἐκ* in 1053, instead of the gen. of connection. As before to Haemon (737), so here to the seer, Soph. attributes a sentiment that is supposed to show the poet's Athenian love of freedom and popular government. — αἰσχροκέρδειαν: Creon is *αἰσχροκέρδης* in maintaining his edict against the sacred rights of duty to kindred.

1057. W. interprets, do you know is

ΤΙΡΕΣΙΑΣ.

οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις· ἀλλὰ τὰδικεῖν φιλῶν.

ΤΙΡΕΣΙΑΣ.

ἰοκρόμειε με τὰκίνητα διὰ φρενῶν φράσαι.

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ θεοῦ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσωσιν ἴσθι τὴν ἐμὴν φρένα.

meaning all this that still there are rulers (who can punish you for your disrespectful words)? In τῶν αὐτῶν he refers to himself. Better, do you know what you are speaking whatever you say of men who are your rulers?

1058. The rejoinder of Tiresias is pointed. Not for the secret, the city would have been destroyed (see on 991 and 1303), and Creon could not have ruled over it. — ἐξ ἐμοῦ. i.e. by my advice. Cf. as in O. T. 1221, ἀνίσταμαι ἐκ αὐτοῦ.

1059. σὺ. i.e. αὐτὸν. Creon acknowledges the benefits derived from the prophecy's art, but tries to distinguish between Tiresias as the interpreter of the divine will and as a mere man.

1060. τὰ: see on 930. The limiting article τὰ φρενῶν is placed irregularly outside of the limited τὰ δαίμονα. The phrase means, the things that lie undisclosed in my mind.

1061. αἶνε: out with them! — μὴ:

with λέγων, which has a cool force — κέρδεσιν: like κέρους in 1047.

1062. οὕτω γὰρ ἔστ.: for so (i.e. μὴ δὲ κέρδεσιν λέγων) I think (I say) how even (πῶς τοι ἀποδοί) as far as you are concerned. With δὲ αὖ we may supply λέγειν. Tiresias makes an ironical application of the preceding command of Creon: "do not speak for (your) gain" is the command; and the reply is, "you will get no gain from what I am now about to say." Others understand the secret to mean, "I think also that what I am now saying will not be a gain for myself, since I cannot hope to receive any reward for my prophecy as far as you are concerned." Many punctuate as a question, following the Schol., who says, οὕτω νομίζεις, ἐπὶ δὲ κέρδεσιν λέγων; With τὸ σὸν μέρος cf. O. T. 1300, ἰσχύει πλὴν θεοῦ τὸ σὸν μέρος.

1063. ὥς μὴ 'μπολήσωσιν: for the use of ὥς with the participle, see G.M.T.

TEPELIAS

1063 ἄλλ' εὖ γέ τοι κάτεσθι μὴ πολλοὺς ἐπὶ
τροχοῖς ἀμλλητηήρας ἡλίου τελέων,
ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλαγχνῶν ἕνα
νέκυν νεκρῶν ἀμοιβὸν ἀντιδούς ἔσει,
ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω
ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,
1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν
ἀμοιβον, ἀκτέριστον, ἀνάσιον νέκυν,
ὧν οὔτε σοὶ μέτεσται οὔτε τοῖς ἄνω

910. $\mu\alpha\sigma\chi\alpha\iota$ = gain by purchase, hence get into complete control. "Threaten as you may," says Creon, "you will never gain the control of my mind." Cf. Matt. 208, $\omega\varsigma \mu\alpha\lambda\iota\sigma\tau\alpha\iota \tau\omicron\upsilon\tau\eta \kappa\alpha\iota \omega\varsigma \mu\alpha\sigma\chi\alpha\iota\tau\eta$. The use of $\mu\alpha\iota$ is due to the force of the $\mu\alpha\varsigma$, which colors the dependent clause as not a negation in fact, but one willed or aimed at by the speaker. Similar is $\mu\alpha\iota$ in 1004.

1084. The peer eagerly rejoins
advent' to the fold of Cæron.

1005. *πρίους... τότε*: then shift not finish many revolving courses of the sun. The figure is taken from the chariot race, to which the daily course of the sun in its swift and curved path is likened.

1066. *It* *is* *clear*: in the course of which; like το χρονον μακρον, 422. The regular const. would have been πλεω with the subj., but the poet has written as if εστιν ημιν εννοει or some such phrase had preceded. Cf. D. C. 617, μυστα νυντα ημερις τ' εσσι τα οντο λεγμενα δεξιμενα αθρη: κατασκευα. — σπιδαντων: going.

1067. νέω καπνῶν: a change of words, as γὰρ καὶ γινώσκω, 1066.—ἀποβόν: he means Hæmon in exchange for Antigone and Polynices.

1068. ὁὐδ' οἶν : December 1917; an abbreviation for ὁὐδ' ἐπὶ τοῦ μηνός, which is sometimes found instead of ὁὐδ' ἐπὶ τῷ μηνί. Cf. A. Pyl. 432, ἀπὸ κατὰ κλισίαν ὑποκειμένης λέξεως, ὁὐδ' ἐπὶ τοῦ (κατασκευαστοῦ) μηνίου. — Τὴν βάλειν : a periphrasis for βάλειν, closely so as to make a parallelism with εἰς . . . θέμεν in stating the two parts of Creon's guilt. This intentional parallelism is noticed also also in the phrases νόμῳ θεῶν and νόμῳ ἀνθρώπων, the latter only being dependent on κρίνειν. Both the transgressions of Creon, that against the gods above as well as first against the gods below, are stated each in two verses. The entire passage, 1068–1076, is somewhat obscure in expression, in keeping with the character of oracular utterances. — νόμῳ θεῶν : sc. τοῖσι. Antigone is mortal.

1060. *psyche*: a spirit, i.e. a living person in contrast with *ofes* in 1071.

1070. He cannot gain a respite
abode in Hades since he is distinguished
and different. — *Idem*: i.e. on the
earth.

1072. *to*: neut. plur. in a general expression instead of *ad* (views). The gen. depends on *subject*. Some make *to* refer definitely to the two parts of

θεοῖσιν, ἀλλ' ἐκ τοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 1073 λοχῶσιν Ἄιδου καὶ θινῶν Ἑρινύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησαν εἰ κατηργημένοι
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῇ
 ἀνδρῶν γυναικῶν σοῖς δόμοις κικύματα.

Creon's guilt: "With these rights that pertain to the gods below (which have been violated in the case of Polynices and Antigone), neither you nor the gods above have any concern."

1073. βιάζονται τάδε: they are doing this violence; for τάδε, see on 60. The subj. of βιάζονται is in dispute. W. and many other eddts. take it to be αὐτῶν θεῶν in 1070; others take it to be εἰ θεῶν, i.e. the gods above, whose realm is polluted by a dead body (Polynices) left unhuried, and the gods below, from whom one of their own subjects (Polynices) is sacrilegiously kept. Still others understand εἰ θεῶν θεῶν to be the subj., as they are the ones more esp. offended by the presence of the corpse of Polynices. In support of this interpretation Cairns quotes the following from *Lys.* 2. 7. Ἀλλήλων δὲ καὶ Πολυνείκεος τοὶ θεοὶ ἀνταρτασθέντες καὶ ἀντιθέσαντες μόχθῳ, αὐτὸν δόμον Καδμείων θέσαντες ταῦτ' ἔκρησαν, Ἄθρησαι ἡγορήσαντες ἰσχύοντες μὴ εἶναι τὸν ὅλιγον ἀνταρτασθέντα ἄλκιον εἶναι τῇ μεγίστῃ, τοῖς δὲ καὶ τὰ αὐτῶν εἰς ἐπὶ λέσθαι, ἰσχυρῶς μάλιστα τοῦ θεοῦ ἀντιθέσθαι.

1074. λωβητῆρες: masc., but in accord. with Ἑρινύες, fem. Cf. *O. T.* 58, ποτ' ἔτι τύχῃ.—τούτων: for this; gen. of cause.—ὑστεροφθόροι: late destroying, i.e. after the deed. Cf. Aesch. *Agam.* 68, ὑστερότατος Ἑρμῶς.

1075. Ἄιδου καὶ θινῶν: an expression like *Ζητὴ καὶ θεοί*. The *Σεινίγες* serve the gods of the supernal as well as of the infernal world, both of whom Creon had offended.

1076. ἐν τοῖσιν αὐτοῖς καὶ: so as to be avenged by these self-same calamities. Cf. Aesch. *Chor.* 500 f., ὡς ἐν ἑλέῳ ἀνέκοντες ἑκάστῳ τίμωσι δόλῳ καὶ λαφύσει ἐν ταύτῃ ἀόλῳ. Like for like, the same that you have brought upon others; Creon put Antigone to death, and his own family shall be destroyed; he cursed Polynices, and he shall be cursed by his own wife and son.—ληφθῆναι: inf. of result aimed at after λοχῶσι without *δοῦναι*. The pass. inf. is not common in this const. For this use of the inf., see *Gr. Spr.* 65, 3, 20. Cf. *O. G.* 385, ἀπὸ ἑκῆυ τὴν ἑρῆν καὶ εὐφροσύνην.

1077. κατηργημένοι: the Schol., ἀργῶν πλεῖστοι. The reference is to what was said in 1066 and 1055. *Pind.*, *Pyth.* xi. 41, calls a speech tangled with money ποτὶς ἐπὶ ἀργύρῳ.

1078. Κοινοὶ τριβῇ φανεῖ κακῶτα ἐλέγχοι (or) γυναικῶν. The expression is purposely obscure in its reference to *Εὐκλείην* and *Κατύνειαν*. For the explanation, cf. 887. *Ar. Run.* 157, γυναικῶν ἀνδρῶν γυναικῶν. Some eddts. take εἰ . . . τριβῇ parenthetically, make κακῶτα subj., and supply ταῦτα [these things that I tell you] as obj. of φανεῖ.

1080 ἔχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,
 ὅσων σπαράγματα· ἢ κύνες καθήγησαν,
 ἢ θήρες, ἢ τις πτηνὸς οἰωνός, φέρων
 ἀνόσιον ὄσμην ἐστιοῦχον ἐς πόλιν·
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 1085 ἀφῆκα θυμῷ καρδίας τοξεύματα
 βέβαιοι, τῶν σὶ θάλπος οὐχ ὑπεκδραμεῖ
 ὦ παῖ, σὺ δ' ἡμᾶς ἀπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ
 καὶ γυνὴ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν

1080. W. συνταράσσονται.

1081. W. τὰ κράγματα.

1083. W. ἐς πόλιν.

1080 R. Transl. and all cities are disturbed and become hateful (to the gods), the mingled remains of whose citizens either dogs have devoured to burial or wild beasts or some winged bird, carrying an unholy stench into a city with its sacred hearths. The statement is in form a general one, but applies to the present condition of Thebes, whose altars have been polluted by the unhuried corpse of Polynices, upon which dogs and flocks of prey have been feeding. Cf. 1016-22. *ἔχθραι* is pred., as if it were *ἔσθαι ἔχθραι γίγνεσθαι*. — *καθῆγησαν*: is frequent of the consecration of burial, hence with bitter mockery here "the dogs have given him the rites of burial"; so Gorgias calls vultures *καταγχευόμενοι*. Cf. also Aesch. Sept. 1020, *ὅσων περὶ τῶν ἐδῶν τοῦ ἀνδρὸς βασιλῆος τὰς πόλιν καθήγησαν καὶ τὴν πόλιν*. As a parallel in Eng. cf. Shak. *Macbeth*, iii. 4, "Our monuments shall be the nurses of kites." For other interpretations and a discussion of W.'s reading, see App.

1084 I. Tiresias alludes to what

Creon had said in 1033. — *ἀφῆκα θυμῷ σου κτλ.*: W. interprets, *I have loosed at your heart arrows from my heart*, the poet changing the words so as not to say *θυμῷ θυμῷ* or *καρδίᾳ καρδίᾳ*. Better perhaps to take *σοῦ* with *ἀφῆκα τοξεύματα*, as with verbs of aiming at, *ἐπί, ἐπὶ, κτλ.*; *θυμῷ*, in anger (*θυμῷ γὰρ*): *ἐπέβη τοξεύματα*, arrows shot at the heart, piercing the heart. For the figurative expression, see on 1034. Cf. "And now, instead of bullets wrapp'd in fire, They shoot but calm words." Shak. *King John*, ii. 1.

1085. *τίς*: see on 605. — *ἑλκός*: figurative use. He means that to turn back from the path of folly is no longer possible for Creon, and that the predictions of evil are speedily to be fulfilled.

1087. *Ἰ σοῖ*: the position of the voc. before the pron. is to be noted. Cf. *καί, σὺ δέ, Αἰ. 1409*; *Ἀντιγόη, σὺ δέ, Q. C. 607*; *παῖς, σὺ δέ, O. T. 1790*. The *ἰ* who conducted the seer is addressed.

1089. *ἡσυχωτέραν*: pred., so that it shall be more gentle.

1090 τὸν τοῦτον τ' ἀμείνω τῶν φρενῶν ὡς νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τῆνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μὴ πῶ ποτ' αὐτῶν ψεῦδος ἐς πόλιν λακτεῖν.

ΚΡΕΩΝ.

1095 ἔγνωκα καὐτός, καὶ παράσσομαι φρένας.
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
αἴτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

οὐβουλίας δεῖ, παῖ Μενουκίῳ, λαβεῖν.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν φράζε, πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

1100 ἔλθῶν κόρην μὲν ἐκ κατώρυχος στέγης

1097. W. ἐν δεινῷ πάρα.

1090. τὸν τοῦτον καὶ τ. : then the thought which now he holds. φρενῶν, instead of repeating αὐτῶν. See on 1057.

1092. ἐξ ὅτου : ever since. — ἐγώ : the interchange of sing. and plur. is freq. Cf. 734, 1196.

1093. ἀμφιβάλλομαι καὶ : I have been troubled with these white locks once black. It denotes the change from one to the other; cf. μέλαινα δὲ τριχὴ. "Although we are heavy with age, we cannot recall a single instance of the poet's speaking a falsehood."

1094. ἄναξ : the inf. after ἐλπίσμεθα for the more common partic.

1095. καὐτός : I myself too, i.e. as well as you.

1096. καὶ, καὶ : καὶ is used here for καὶ καὶ καὶ, in order to make the emphasis more strongly. Cf. Trach. 285. πάντα πᾶσι καὶ καὶ ἐφ' ὅτ' ἐγὼ δὲ καλῶ.

1097. But by refusing to smile my soul with calamity (πᾶσι) presents itself as terrible. The Schol. says, καὶ δὲ ἀντιστάτω βλαβῆναι. Compare it to εὐαὶ with καὶ (καὶ καὶ καὶ), i.e. it is near as an object of terror. Cf. El. 334, καὶ καὶ ἐστὶ φρεσὶν. This is the least unsatisfactory interpretation of the text. For W.'s reading and other interpretations, see App.

1098. λαβεῖν : i.e. εἰς λαβεῖν νότον.

1100. ἔλθῶν : like εἶν, μέλῳν, καὶ.. added for the sake of vividness. λαβεῖν is used also for the reason that it

ἄνες, κτίσθου δὲ τῷ προκειμένῳ τάφον.

ΧΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκιᾷ παρεκαθεῖν;

ΧΟΡΟΣ.

ὅσον γ' ἀναξ. τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακούφρονας βλάβαι.

ΧΡΕΩΝ.

1103 οἶμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισι τρέπε.

1105. W. μόλις μὲν καρδίᾳ ἐξίσταμαι.

given in 1107. — κατέρυχος : *inter-*
rumpan.

1101. ἄνες : *an / see*. — "The Chorus think of saving the living first and then of burying the dead; but Creon's superstition once awakened drives him to the opposite course. Cf. 1107 ff. Camp.

1102. ταῦτα : obj. of παρεκαθεῖν, which depends alone on the more remote *ἐπαινεῖς*, i.e. do you really (and) advise me to yield in these things, and do you think (that I should)?

1103. συντέμνουσι : cf. συντέμνω = *to cut short a journey*.

1104. τοὺς κακούφρονες : *non tam sapi qui mala meditantur quam qui non recte [saculi] recte sentiant*. — Ἐκάβαι : the Erinyes are so called. Cf. 1076. Aesch. *Eum.* 491, *ἐκρυπτομένηται καὶ βλάβη τοῖς μητρικόνου*. They are called also

'Αραί. Cf. *Eum.* 417, *'Αραί δ' ἐκ ἀλκυονίδων ἐκλήθητε*.

1106 l. μόλις μὲν, καρδίας ἡνί : *hard it is for me to give up [lit. to stand away from] my heart's impulse, but I do it (for all that), so as to escape (καὶ οὐκ ἀρτίαι)*. Cf. *Eur. Iphoe.* 1422, *μόλις μὲν, ζήτει δ' εἰς ἥσπερ ἔλθω*. Cf. *Ar.* *Phib.* 1263, *κατὰ μόλις μὲν, ἀλλ' ἔργον ἐπεσχεῖται τὸ σπῆναι*. For this sense of *ἐξίσταμαι*, cf. *Eur. Iph. Aut.* 479, *καὶ τῶν παλαιῶν ἐξίσταμαι λόγων*.

1106. τὸ δρᾶν : "for the art with the exoregetic inf., cf. *O. T.* 1416, *ἤμεσ' ἐκ Κρίας τὸ πρᾶναι καὶ τὸ δουλεύειν*" Camp. — δυσμαχητέον : *expose in an unfortunate (and necessarily disastrous) strife*. Cf. *Trach.* 402, *τοιοῖσι δυσμαχοῦνται*. Cf. *Simon.* *Fr.* 5, 21, *ἀνάγκη δ' οὐδὲ βίαι μάχονται*.

1107. ἐπ' ἄλλοισι τρέπε : *convin. to entertain others*.

ΚΡΕΩΝ.

ὡδ' ὡς ἔχω στείχοιμ' ἄν. ἔτ' ἔτ' ὀπάρμεν.
 οἱ τ' ὄντες αἱ τ' ἀπόντες, ἀξίνας χερσίν
 1110 ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.
 ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπιστράφη.
 αἰτός τ' εἶδησα καὶ παρὼν ἐκλύσομαι.
 δέδοικα γὰρ μὴ τοὺς καθιστώτας νόμους
 ἀριστον ἢ πᾶν ἄλλοτα τὸν βίον τελεῖν.

1108 f. W. *στεύχοιμ' ἄν οἱ τ' ὀπάρμεν.*

οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χερσίν.

1108. *ὡς ἔχω* as *ἴστω*, i.e. without further delay. — *ἔτ' ἔτ'*: "this reading, which appears only in the text of Triclinius, is more prob. than any other, the broken idiom being excused by the agitation of Creon." Camp. For a similar repetition of the inv., cf. *Phil.* 332, *W. M.* *καὶ καὶ*. *O. T.* 1480, *ἴστω τ' ἴστω*.

1109. *οἱ τ' ὄντες* *αἱ τ'*: i.e. all together; *δύοις* — *παρόντες*. Cf. *El.* 365, *τοὶ πᾶσι τὴν καὶ τὰς ἀποῦσαι ἐπὶ τὰς ἀέρας*. The nom. with the *αἱ* in appos. with the *οἱ*, as in 109. Cf. 940. *El.* 934, *εἰ, ἡ παρὼν μοι*. *Aesch.* *Pers.* 155, *μήτις δ' ἐπὶ τῷ γυμνασίου, ἀπὸ τῶν γόνων*.

1110. *ἐπόψιον τόπον*: cf. 1107. The body of Polyneices lay exposed on the highest part of the plain. This brief expression suffices to designate to the attention the place, which was well known. That, however, he intends also himself first to go to the place where the corpse lay, as it appears that he does from the account of the messenger in 1195 ff. It is not necessary for him to state in these brief and hurriedly spoken directions. The whole passage shows the greatest haste and anxiety.

1111. *δῶξα* *τῇδ'* *αἰτῶ*: my opinion has changed in this way. For the personification of *δόξα*, cf. *O. T.* 911, *δόξα μοι παρεσθένη*.

1112. *τά, καὶ οἱ, αἱ*, the two *αἱ* are made co-ord. where regularly a subord. rel. or partic. clause would precede the principal verb. Cf. *O. C.* 1375, *τοιοῦτ' ὅρκοι παρὼν πρόθε τ' ἐξοῖται* *ἐγὼ οὐκ τ' ἀποσπασθῆναι* *ἐμὰς*. — *εἶδησα, ἐκλύσομαι*: a proverbial expression having the sense of doing and undoing. "What wrong I have done I will myself repair." Cf. 40. *Aj.* 1217, *οἱ μὴ ἐνέσθω ἀλλὰ πάλιν εἰρεῖ*. Many take these words in their literal sense, "as I myself bound her, so I will be present myself to set her free."

1113 f. The form of expression is peculiar; instead of saying "I am of the opinion that it is best," he says "I fear that it may prove to be best" — *νοστήματα*: the anciently established laws that guarded the sacred rites of burial and duty to kindred, which by his decree against the burial of Polyneices and conduct toward Antigone he had violated. — *συστήνω*: observing; partic. in agreement with the omitted subj. of *τελεῖν*.

Ἵπóρχημα.

ΧΟΡΟΙ

Στροφή α.

- 1115 πολυώνυμε, Κρόμειας νύμφας ἄγαλμα
καὶ Διὸς βαρυβράμετα
γένος, κλυτὰν δὲ ἀμφέπει
Ἰκαρίαν, μέδεις δὲ
1120 παγκοίνοισ' Ἐλευσινίας
1116. W. ἄγαλμα νύμφας.

1115. Since the Greek drama had its origin in the celebration of the worship of Dionysus, the dramatists often sought opportunity to insert odes in their plays in honor of this god. This ode, which is a song accompanied by a livelier dance than that which accompanies the stasima (hence the name ἱπóρχημα), gives expression to the joyful anticipations of the Chorus, that, since Creon has changed his purpose, the evils threatened by the seer will be averted, and that the future of the state may yet be prosperous under the guardianship of Bacchus, the tutelary divinity of Thebes. Soph. introduces in several plays such odes of hope and joy at the turning-point of the tragedy when the spectator already has a foreboding of the catastrophe. Thus the poet affords a respite to the suspense and gloom that hold the mind of the spectator, and heightens the effect of the actual occurrence of the catastrophe. Cf., e.g., O. T. 1026 ff., Aj. 623 ff. — The const. of the main sent. is, πολυώνυμε . . . δὲ ἀμφέπει . . . μέδεις δὲ . . . βαρυβράμετα . . . κλυτὰν [πιν. 1143] . . . παγκοίνοισ'. Between the parts of this sent. have

been inserted by paratactic structure, in the Hom. style, the two sent. οὐ δ' ἔσθ' ἔτι. (1125), and καὶ οὐ Μυρταίην ἔτι. (1131). — πολυώνυμε: Schol. 2 δόξας: οὐ γὰρ γὰρ Διόχορον, οὐ δὲ Τροχόν, οὐ δὲ Λέοντα, οὐ δὲ Εὐβοίαν, οὐ δὲ Ἀθήνησιν αὐτὴν καλοῦσιν. — νύμφας: Semete, the bride of Zeus and mother of Dionysus.

1117. γένος: child. Cf. Aj. 784, 2 Τίμαιον, δὲ γένος γένος.

1118. ἀμφέπει: Cf. Hom. Il. i. 37, 2ς Χρόνῳ ἀμφέπει.

1119. Τροχίαν: the Athenian poet begins with Icaris, a fruitful deme of Attica, near Marathon, where, according to tradition, the vine was first planted, and where the rural celebration of Dionysiac worship in Attica found its earliest abode, and where, according to the belief of some, tragedy originated. Cf. Athen. ii. 40 n, 2 τῆς τροχίας εἰς αὐτὴν ἐκ' Ἰκαρίας τῆς Ἀττικῆς. — μέδεις: later, dearest pray. The act., common only in the partic., is found also in Soph. Frg. 341, μέδεις πρὸς τὴν μέδεις ἄνθρωπον.

1120 f. παγκοίνοισ' ἔτι: in the old receiving odes of the Eleusinian Dre, i.e. in the tales of Eleusis, where the

Δροῦς ἐν κόλποκ, Βακχεῦ, Βακχᾶν

ὃ ματρώπαλον Θῆβαν

νακτῶν παρ' ὑγρῶν

1122 Ἴσμηνοῦ βεῖθρων, ἀγρίου τ' ἐπὶ σπορᾷ δράκοντος.

Ἀντιτροφή ε.

σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπως

λεγνύς, ἐνθα Κωρύκτιαι

1121 f. W. εὐ Βακχεῖ Βακχᾶν ματρώπαλον Θῆβαν.

myriad from all parts of Greece were received. Next to Icaria, the chief seat in Attica of the worship of Dionysus was Eleusis, with its famous mysteries of Demeter and Kore and the boy Iacchus. The city's domain lay along the bay, which was the haven for all the worshippers that sailed thither from all parts of Greece. Similarly, Pind. *Olymp.* vi. 63, calls Olympian *ἐκγονοὶς χόρμα*.

1121. Βακχεῦ: Baccus is the common form.

1122. ματρώπαλον: Triclinia observed: ἐν τῇ ἐν Θῆβαις ὁ Διόνυσος μὲν γέγονεν, αὐτὰς δὲ τὰς Βακχὰς προσέτατε, διὰ ταῦτο ματρώπαλον αὐτὰς τῶν Βακχῶν λέγει. The worship of Bacchus passed from Thbes to Delphi, where it was held in almost as high esteem as that of Apollo, and whence it obtained general and solemn recognition throughout all Hellas. It appears that from Thbes first women went forth to engage in mystic rites by night on Mount Parnassus.

1123 f. παρὶ βλήπων: alongside of the streams. *παρὶ* with the gen. instead of the dat. Cf. 906.

1124. Ἴσμηνοῦ: see on 185.

1125. ἐπὶ σπορᾷ: lit. by the seed,

i.e. with the sowing. When Cadmus had found the site where, according to the oracle, he should settle, he sowed, at the command of Athena, the teeth of a dragon which he had slain. Out of these teeth there sprang up armed warriors, who slew one another; five, however, survived, and became the progenitors of the Thebans, who for this reason were called by the poets *σποροὶ ἄνθρωποι*.

1126. ὑπὲρ: see on 185. — διλόφου πέτρας: Parnassus was freq. called διλόφος. On Parnassus women from Thbes, Boeotia, and Attica, celebrated every other year, at the time of the winter solstice, on a day in honor of Dionysus and Apollo, by night and with torchlight [*στέροψ Ἀργυρῇ*] illumination. Behind the twin-peaks at the left from the path that leads to the summit, there lies between two fertile table-lands a lesser peak, near the top of which is found the entrance of the Corycian cave. In this cave, which is of stalactite formation, is still to be seen an ancient altar. An inscription shows the cave to be dedicated Πανὶ καὶ Ἠλόφει; these are the companions of Dionysus. Cf. Eur. *Phon.* 226,

νύμφαι στείχουσι Βακχίδες,

1130 Κασταλίας τε νῦμα·

καί σε Νυσαίων δρέων

εισσήμεϊς ὄχθαι χλωρὰ τ' ἀκτὰ

πολυστάφυλος πέμπει.

ἄμβρότων ἐτέων

1135 εὐαζόντων, Θηβαῖας ἐπισκοποῦντ' ἀγνίας·

Στρεψί β·

τὰν ἐκ πασάν τμηρὴν ὑπερτάταν πόλεων

κατρί σὺν κεραυνῷ·

1140 καὶ νῦν, ὥς βιαίως ἔχεται

1129. W. στείχουσι νύμφαι.

ὁ λέγωντα πύργῳ κυρτῇ διακρύπτει τέλει
ὡς ἂν ἔκρινεν Βακχίδες διανύσαν.

1130. νῦμα : sc. ὕμνος or. The fountain of Castalia, celebrated as the inspiring source of Greek poetry, was for many centuries an object of local interest. An earthquake in 1870 dislodged a mass of rock from an overhanging cliff, which crushed the basin that enclosed the spring, and buried it from sight.

1131. Νυσαίων : Nysa was the name of several districts in all of which Dionysus was worshipped. Here a district in Sukhoia is meant, as 1140 shows. There was a tradition that a wonderful vine was to be seen here which blossomed and bore fruit in the same day.

1132. χλωρὰ : lustrous with fresh green. "The word suggests the richness of young vegetation, esp. of the vine." Camp.

1133. ἔμπει : send forth; its obj. is cf. O. C. 298, ὅτι ἐμὲ δαῖψ' ἐμπεύει.

1134. ἄμβρότων : = ἄβυσσος, because these songs were inspired of the gods. Similarly ἀδελφότητος ποίητος; cf. Prod. Pyl. iv. 682, ὡς ἂν ἀδελφότητος ποίητος, Ar. dv. 749, ἀδελφότητος ποίητος, of the poetry of I'hrynichus.

1135. εὐαζόντων : cf. Trach. 210, where the cry is εὐαὶ εὐαὶ.

1136. ἐπισκοποῦντα : watching over, as a tutelary deity. Cf. φθινύμενον ἐπισκοπεῖ, 1148.

1137. τὰν : see on 607; the rel. refers to πόλιν implied in Θεβαῖας. Cf. O. C. 730, πόλιν τῇ ἐμῇ ἐπιστάμεν, &c. (i.e. ἐπὶ) πόλιν ἀπὸ τῆς πόλιν πόλιν.

1138. κεραυνῷ : because Scamper was smitten by the thunderbolt of Zeus, when her wish to behold the god in his glory was granted her. Cf. Eur. Bacch. 6 ff.

1140. καὶ νῦν : now also. For the const., see on 1135. — ὡς ἔχεται πρὶν : since the entire city is plague-stricken, lit. is held fast by a violent disease, since ὡς ἔχεται ἢ ῥέουσιν ἢ πᾶσι, πρὶν

NINTH SCENE. MESSENGER. AFTERWARDS EURYDICE AND ATTENDANTS.

Ἐξοδος.

ΛΙΓΓΕΛΟΣ.

1185 Κάδμου πάροιχοι καὶ δόμων Ἀμφίωνος,
οὐκ ἴσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
οὐδ' αἰνέσαιμ' ἂν οὔτε μνησάμεν ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὰν τε δυστυχοῦντ' αἰεὶ,

1185. The messenger enters the scene at the left. His part is played by the actor who had represented in turn Ismene, Haemon, and the Chorus. With mournful reflections of a general character, he prepares the way for the recital of the calamities that have happened, and leads the mind of the spectator back from the joyful elation awakened by the song and dance of the chorus to a state of sorrow and gloomy foreboding. — δόμων : the Thebans dwell by the side of (near) the citadel that was founded by Cadmus and afterwards inhabited by Amphion; hence Thebes was often called the city of Cadmus and Amphion. Cf. *Son. Herc. Fur.* 272, Cadmea proles civitasque Amphionia.

1186. "Nemo autem mortem haurit." — στάντα : while it (still) stands (erect). 1188 is included in the figurative expression. The infinitive is assimilated to the rel., instead of εἰς τὸν τοῦτο βίον βροῦν. — The accumulation of negs. is due to the fact that οὐκ ἴσθ' ὁποῖον = αἰδέσθαι. Cf. *Plat. Apol.* 31 e, οὐ γὰρ ἴσθ' ἴσθ' ἀνθρώπων εὐδαιμονίας, οὔτε οὐκ οὔτε ἄλλου αἰδέσθαι.

εἰς τὸν τοῦτο βίον βροῦν. So W. But the full force of οὐκ ἴσθ' ὁποῖον does not come out in this interpretation, since οὐκ ἴσθ' may have the figurative sense of *be conditioned, be situated*. Cf. *Aj.* 230, οὐκ ἴσθ' ὅσην τῆς, μὴ θεῶν μέγα. The poet. way is equiv. to οὐκ ἴσθ' βίον βροῦν ὅσην ἂν ᾖ καὶ. So Ellendt explains: οὐκ ἴσθ' βίον τοῦτον ὅσην ἂν ᾖ καὶ οὐκ ἴσθ' ὅσην ἂν ᾖ. This sense then is, "there is no life, whatever be its state, that I can praise." The additional phrase οὐδ' αἰνέσαιμ' is closely related to the thought, but expands the proverb of the mutability of fortune, which 1188 l. then simplifies. For a similar sentiment, cf. *Phil.* 302 f.

1188. καταρρέπει : causes to sink. *Heu* is usually intr.; but trans. in *Aesch. Supp.* 875, οὐδ' ἂν θυμὸς τῆς καταρρέπει τῆς αἰῶνι καὶ ἡ πόλις τῆς ἡλιδόνη. Theogn. 167, Ζεὺς τὸ τῆς κατὰρρέπει ἑλάντα ἑλάντα. For the sentiment, cf.

"To Fortune give immortal praise,
Fortune depresses, and man rises."
GRANTLEY'S *British Poets*, III. 3.

1189. *cf.* : belongs to both verbs, and at the same time to the particles.

- 1150 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς.
 Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 ἠϋθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ.
 1155 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς
 ὅταν προδῶσω ἄνδρες, οὐ τίθῃμ' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.
 πλοῦται τε γὰρ κατ' οἶκον, εἰ βρούλει, μέγα,
 καὶ ζῇ τύραννον σχῆμ' ἔχων· εἴν δ' ἀπῇ
 1170 τοῦτων τὸ χαίρειν, τὰλλ' ἐγὼ παμποῦ σκιάς

1150. τῶν καθεστῶτων: of the things that are established; i.e. whatever the things that now are will remain permanent or not. "There is no prophet to mortals of that which is destined for them." Cf. *Aj.* 1310, οὐδὲν μάντι τῶν μελλόντων. But in this fixation the point of view is changed from the permanence of the present to the changed conditions which the future may bring.

1161. ὡς ἐμοί: cf. *Idem.* Cf. *Aj.* 395, ὅμοιος δ' φαίνεται, ὡς ἐμοί. Eur. *Ion.* 1510, ἐν γένει οὐδὲν περὶν, ὡς ἐμὴν, τόδε.

1162. ἐχθρῶν: gen. of separation. Cf. *Phil.* 319, οὕτω κατὰ.

1163. λαβὼν τε: Creon was favored by fortune both in his public station and in his private life; hence *edonai* he should have corresponding to it *edonai* δὲ (λαβὼν τε simply adding an additional fact to the first reason), but the regularity of the sent. is broken by *edonai*. — παντελῇ: acc. on 1016.

1165. ἀφείται: is lost.

1166. ἀφείται: *forfeit*. Cf. Eur. *Alc.* 201, κλάει δούρα, καὶ σὲ προδόντα λίσσεται τέρψασθαι ζῆν. — τίθῃμ

αὐτ.: the Schol. explains by οὐ τίθῃμ ἐν τῷ βίῳ τὸν νεκρόν· εἴην, εἰ οὐκ εἴην (ἐν βίῳ τὸν νεκρόν ὡς ἐν προδόντα καὶ ἐν βίῳ).

1167. νεκρόν, νεκρόν: sing., as though *edonai* had preceded. The contrary change from sing. to plur. is found in 709, 1022. For the acclamation, cf. Simon. *Fig.* 71, εἰ γὰρ ἄδον· εἰς ἑκατὶν βίαις νεκρῶν δ' ὡς νεκρῶν, τὰς δ' ἑκατὶν βίαις νεκρῶν (καὶ νεκρῶν). An imitation of the passage by Antiphanes is found in Stobaeus, *Flor.* 83, 12, εἰ γὰρ ἀφείται ἐν τοῖς βίαις τὸν νεκρόν κατελείπειν· οὐδὲν ἔναι δ' ἐκείνου. Cf.

"Where life with care is increased,
 That man's not said to live, but lost."

Illustrations Verses to Afr. Fields.

1168. κατ' οἶκον: where treasures are kept. — μέγα: adv. with *πλούει*.

1169. τύραννον σχῆμα: lordly state.

1170. τοῦτων: gen. of separation with *edonai*. The reference is to this wealth and pomp just spoken of. — καμπὸν σκιάς: gen. of value or price. This expression was proverbial. Cf. *Phil.* 940, καὶ οὐδ' ἄλγος νεκρῶν δ' καμπὸν σκιάς. Aesch. *Fig.* 390, ἐν

οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλείων ἦκευς φέρων;

ΑΓΓΕΛΟΣ.

τεθναῖσιν· οἱ δὲ ζῶντες αἴτιοι θανείν.

ΧΟΡΟΣ.

καὶ τίς φονεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Ἄϊμων ὀλώλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότ' ἐρα πατρώας ἢ πρὸς οἰκείας χερός;

Βραγύων σπέρμα πιστὸν οὐδὲν μᾶλλον ἢ ἀπερῶν ἐκεί.

1171. οὐκ ἂν... ἀνδρὶ: I could not buy from a man. ἀνδρὶ is a dat. of intention. Cf. *Ar. Achaei.* 512, τίθεν· ὁρίσασθαι καὶ τὰ χαρίτω; So δέχουθαί τι τιμὴν = to receive something from some one. — πρὸς: in view of, in comparison with. Cf. *Lut. Vesp.* 98, οὐδὲν ὁρίσασθαι πρὸς τὰ χαρίματα. *Ion*, 1510, καθελε βασιλεὺς μηδὲν ἀλλ' ἄλλοις ἐλάττω πρὸς τὰ τυγχάνοντα οὐκ.

1172. αἶ: again; i.e. after we have seen Antigone condemned to death and Haemon made angry. — τὰ: see on 7. — βασιλείων: of the royal house. Children of the king are often called βασιλεῖς.

1173. τεθναῖσιν: sc. βασιλεῖς. He means Antigone and Haemon. — αἴτιοι: the full const. is αἴτιοι εἰς τὸ θανεῖν. See *GMF.* 740 for the omission of the art. with the inf. Cf. *Trach.* 1223, ἡ γὰρ ἐλθούσα μὲν με-
καλώς.

1174. φονεύει: in the stage. — ὁ κείμενος: the slain. Cf. *Aj.* 989, τοὶ ἐχθροὶ τοὶ φιλῶντες ἄνδρες κείμενοι ἐνταλάῳ. From the account that follows, it is evident that Eurydice, being about to go forth with her attendants, was at the door of the palace, and heard the announcement of the messenger in 1175; but, overcome by the sudden news of the dreadful event, she is for the moment bereft of her senses (1186), and does not appear until 1189.

1175. αὐτόχειρ: could be taken by the Chorus in the general sense also of murdered by one of his kinsmen; hence the following question. Cf. *Xen. Mem.* vi. 2. 36, αὐτὸν ('*ἀλλ' ἐκείνου*') αὐτὸς ἐκείνου, αὐτόχειρ μὲν οὐκ ἐκ τῆς γυναικὸς ἀλλ' ἐκ τοῦ. Cf. also the use of αὐτόχειρ. Notice the parenthesis in *Ἄϊμων αἰμάσσεται*.

1176. πρὸς: belongs to both clauses. See on 857. — αἴτιοι: here used in the sense of *how*.

ΑΓΓΕΛΟΙ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μνηΐσας φόνου.

ΧΟΡΟΙ.

ὦ μάυτι, τοῖσπος ὡς ἄρ' ὀρθοὶ ἤνυσας.

ΑΓΓΕΛΟΙ.

ὡς ὦδ' ἐχούτων τὰλλα βουλευεῖν πάρα.

ΧΟΡΟΙ.

1180 καὶ μὴν ὁρᾷ τάλαιναν Εὐρυδίκη ὁμοῦ,
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωματίων
ἦτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπυσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεῆς

1177. φόνου: *murder of the murder* (of Antigone). φόνος is murder by shedding of blood, and is used to portray the strong feeling of Haemon.

1178. ὡς = *how*; explanatory. The allusion is to the invocation in 1078 ff. — ἤνυσας: *delays* is used of fulfilling a word. Cf. O. T. 790 f., Ἀντίκων ὅς ἐκείνου ἤνυσεν φόνον γενέσθαι πατρὶς αἵματι ἅλιαν πρὸς τοῖσδε θεοῖν. O. C. 457, τὰ ἐξ ἐμοῦ παλαιότερα μαντεύει, ὅτι τοῖσδε θεοῖσιν ἔπει.

1179. ὡς ὦδ' ἐχούτων: *ac. τῶνδε*. The gen. absol. without subj. is freq. in both prose and poetry. See G. 1608; II. 572 n. For the use of ὡς, see G. 1674; II. 578. Cf. Aj. 981, ὡς ὦδ' ἐχούτων πάρα στενάζειν. — τὰλλα: *i.e.* how further calamities may be averted and the gods may be appeased. — πάρα: *i.e.* *whereas*, now it is the right time, or now it is in place.

1180. καὶ μὴν: *acc.* on 520. Eurydice comes forth from the palace (1174), accompanied by two attendants (1180), as was customary in the case of women in the representations of the Greek stage.

1182. τοῖσπος: *subj. to παρὶ τοῖσδε*. Cf. O. C. 307, κλέων σοῦ θεῖοῦ ἀφίεται ταχέϊ Phil. 439, ἀνατλεῖν μιν φωνὴ ἐκρήξατο. — πάρα: *here not exactly* as in 1178, but in the sense of *is at hand*. Cf. O. C. 550, θεοῖσδε πάρα.

1183. πάντες: *i.e.* of πάντες. She thus enjoins upon each one the duty of giving her the desired information. — τῶν λόγων: *your conversation*.

1184. προσήγαρος: *προσσηγάειν* may take two accus., τὴν Παλλάδα προσσηγάειν εὐχόμεν. Cf. the Hom. phrase, Ἀθηναίην ἔταε πειρώμεν προσήειδ' ἀνελαιμίδι ἐκπρόσθε. Hence with προσήγαροι two gods; προσήγαρος Παλλάδος means as *emphatic* of Ἀθήνα,

- 1185 ὅπως ἰκοίμην εὐγμάτων προσήγαιος.
καὶ τυγχάνω τε κληῖθρ' ἀνασταστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμῳαῖσι καποσλήσσομαι.
1190 ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε·
κακῶν γὰρ οὐκ ἀπειρος οὖσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγώ, φίλη δέσπονα, καὶ παρὼν ἐρῶ.
κούδ' ἐν παρήσῳ τῆς ἀληθείας ἔπος.
τί γὰρ σε μαλθάσσοιμ' ἂν ἂν ἐς ὕστερον

προσῆγαιος εὐγμάτων, one who offers supplications.

1185 f. καὶ: connects this with the sent. immediately preceding; then follow γέ...καί, connecting the two parts of this sent. We have here co-ordination of sentis. instead of subordination (παράστασις instead of ἀνάστασις). Cf. *Iliad*. iv. 135, καὶ πρὶν ἐλθέτω καὶ Δαρειὶς ἐχέτω τῇ γυνάμει ταύτῃ. *Nov. Lat.* i. 8. 1, καὶ ἄρα πρὶν ἂν ἐλθὼν ἐγὼ πρὸς πύλιν, καὶ κληῖθρ' ἂν ὁ ἀναστάτορ. *Iliad*. iv. 6. 2, καὶ ἄρα πρὶν ἂν ἐλθὼν πρὸς πύλιν καὶ κληῖθρ' ἂν ὁ ἀναστάτορ. This parallelism gives to the account animation, and makes manifest the anxious haste of the queen. — ἀνασταστοῦ πύλης: Eurycleia wished to go forth to the altar of Zeus. The leaves or valves of the door were raised on the inside by means of a long bolt which passed across the door. This bolt must be pushed back or loosened (χαλῶν), and then the door was thrown or pushed out (ἀναστῆναι); thus ἀναστατοῦ is used proleptically, i.e. "when I was loosening the bolt of the door so that it flew open." The opposite is *τενέειν* = draw in, shut,

like ἐκκλῆναι. Cf. *O. T.* 1244, πύλην ἀναστῆναι. — The sense of ἀναστατοῦ, though not exact, seems warranted by its use in other places. Cf. *Trilog.* v. 39. 4, ἀναστῆναι πρὸς τῇ θύρῃ, καὶ ἀναστατοῦ, ταύτῃ τῇ πύλιν. Cf. also *Aj.* 502, ἀθροὺς ἀναστῆναι = he uttered words. *Eur. Med.* 1281, τίμωμαι ἀναστῆναι.

1185. ἐν ὧτων: the sound penetrates her ears. Cf. *El.* 737, ὅτε δ' ἐν ὧτων κληῖθρ' ἐκκλῆται θοῇ πύλιν.

1188. πρὸς δμῳαῖσι: i.e. she falls in her swoon backwards into the arms of her attendants.

1191. αὖθις ἔπος: tell me again. She vainly hoped she had not heard correctly at first (1183).

1191. κακῶν: obj. gen. after the adj. ἀπειρος. See *O.* 1141; *H.* 763 d. — οὐκ ἐμπειρος: i.e. well versed in, an instance of litotes.

1192. παρὼν: since I was present there. The pres. partic. represents an imperf. here, and is freq. so used. Cf. *O. T.* 1587, ὅτε ἔπει, καὶ οὐκ ἔπει παρὼν ἔπει. *Acach. Pers.* 267, παρὼν ὄντα ἔπει καὶ ὄντα ὄντα καὶ.

1192. ἂν: sc. ταύτῃσι καὶ ἄλλοις. The

1185 ψεύσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰεΐ.

ἐγὼ δὲ σὺ ποδαγὸς ἐσπόμην πύσει
πεδίον ἐπ' ἄκρον, ὅθ' ἔκειτο κηλεὺς
κυνοσπάρακτον σῶμα Πολυνείκους ἐτι·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδῶν θεῶν

1200 Πλούτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν,
λούσαντες ἄγνόν λουτράν, ἐν κοσπάσιν
θαλλοῖς ὃ δὴ ἄλκιπτα συγκατῆραμεν,
καὶ τύμβον ὀρθάκρανον οἰκίας χθονὸς
χώσαντες, αὖθις πρὸς λιθόστρωτον κόρη

κεν. αἰετ' ἐπὶ σῶμα, as often with ψεῖ-
διεσθαι. Cf. Plat. Apol. 32 d, τοῦτον
αὖθις ἀνέστη.

1198. φανούμεθα: see on 1002 —
ὀρθόν: safe. Cf. O. T. 636, κατ' ὀρθὴν
εὐρίσαι, which is a safe course. The
pred. adj. is in the neut., although its
subst. is fem. See G. 125; H. 617.
Cf. βαρὺ, 1251.

1199. δὲ: points to a slight ellipsis,
δὲ δὲ τὰ πρότερα τοῦτον: ἐγὼ καὶ —
ποδαγός: attendant, companion. The
tragicallians use the form with α to the
compounds of ἔγω (e.g. ἀδαγός, κρη-
γός), except in ἀρχαγός, ἀνακταγός,
κρηταγός, and their derivatives.

1197. ἐπ' ἄκρον: see on 1110.

1199. τὸν μὲν: that one; obj. of
ἀκούσαντες. — ἐνοδῶν θεῶν: goddesses of
the cross-roads. Hecate is meant, Lat.
Trivia. Cf. Soph. Frg. 490, τῇ
ἐνοδίᾳ Ἄρτεμι. Hecate is identified
partly with Artemis and partly with
Persephone as goddess of the lower
world. She and Pluto are invoked
because to them it is esp. offensive
that the body of Polynices is left
unburied. At Athens there were
many small statues of Hecate placed
before the houses and at the crossings
of the streets.

1200. ῥήματα: belongs to θεῶν and
Πλούτωνι, and is pleoptic; that they
would restrain their anger and be gra-
cious. Cf. Aj. 1011, κατέχευ' ὄργην.

1201. λουτράν: cognate accus. Cf.
1046. Trach. 50, κατὰ δώματα εἶν
ἠρκελῶν ἔξωθεν γυμνάσιον.

1202. ἐν κοσπάσιν θαλλοῖς: with
newly-planted boughs. Olive boughs
are pred. meant, which were used for
the funeral pyres, as Herodotus shows
from Hom. xlii. 71. Cf. O. C. 472,
where, as here, θαλλοῖς is found with-
out expletive of olive boughs; in
that instance used to twine around
a κρητήρ.

1203. εἰσέας χθονός: of his notice
soil. Cf. Aj. 659, ἐν γῇ εἰσέας
εἴθεν θαλαμῶν. To be buried in the
soil of one's native land was the de-
sire of all. The messenger makes
prominent that this should be the
portion of Polynices as a partial
atonement.

1204f. πύει: again, then, as con-
trasted with πρὸ μὲν καὶ 1199. Cf. 107.
— πρὸς πυφίλειον ἐλθόμενον: πρό-
νιπλος a verb of motion; "we went up
to and proceeded to enter in" (indf.).
Cf. O. C. 125, πρὸς βασιλῆα καὶ ἐν τῷ δαίμονι
ἐς. — ἀδύστροτον πυφίλειον ποδῶν:

- 1205 νυμφαῖον Ἄιδου κοῖλου εἰσεβάσσομεν.
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυράτων
 κλύει τις ἀκτέριστον ἀμφὶ παστίδα,
 καὶ δαρπότην κρείοντι σημαίνει μολών·
 τῷ δ' ἀθλίας ἄσσημα περιβαίνει βοῆς
 1210 ἔρποντι μᾶλλον ἄσσου, οἰμώξουσ' ἔπος
 ἱησι δυσθρήνητον· ὧ τάλας ἐγώ,
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστέτην
 κελυθὸν ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδὸς με σαίνει φθόγγος. ἀλλὰ πρόσπολοι,
 1215 ἵτ' ἄσπον ὠκεῖς, καὶ παραστᾶντες τάφῳ

the hollow twin-chamber panted with
 moans. The tomb in which Antigone
 was imprisoned, to judge from the
 description here given, was a cavern
 excavated in the side of a hill or
 hewn into the rock (cf. 571), some-
 what like the so-called treasury of
 Atreus near Mycenæ, and other vault-
 like tombs found on or near the sites
 of ancient cities. — νυμφαῖον Ἄιδου:
 the two form one idea (like one word
 unth-bed), on which ἄσπος depends.
 For the idea, cf. 816, 891.

1206.1. Οὐκὶν ἀκλύει τις φωνῆς
 ὀρθίων κωκυράτων. ὀρθίως means loud,
 shrill. Cf. 57, 883, ὀρθίων κωκυράτων.
 The messenger uses the pres. in order
 to make the scene as vivid as possible.

1207. ἀκτέριστον παστίδα: un-
 consecrated tomb (lit. chamber). So
 called because Antigone, by being, as
 it were, buried alive, failed of the
 proper κτερίσματα of the dead.

1208. μολών: adds to the vividness.

1209. τῷ δ': to this one; dat. of in-
 terest with περιβαίνει. Cf. Hec. II.
 xvii. 80, Παρόβελ' περιβέβ'. — ἀθλίας
 ἄσσημα βοῆς: an indistinct cry of dis-
 tress. The expression is equiv. to

ἀθλίας ἔκρηκε βοῆ. Cf. 1265. G. 7.
 1474, τὸ φέλλεται ἐγγόνων ἔρπον. — νυμ-
 βαῖον: συνηρησέν; the idea is, that it
 fills his ears, it encompasses him on
 every hand. Cf. Hom. Od. vi. 123,
 ὅτι δὲ με περιέειπε ἀμφόλοισι ἑσπέρῃ. Id.
 i. 231, ἀεὶ δὲν, ὅτι ἐκονδύτεσσιν ἐκονδύτῃ
 ἀμφερέλκεται.

1210. μᾶλλον ἄσπον: a double
 coinage. is occasionally found both in
 prose and in poetry. Cf. Aesch. Sept.
 672, μᾶλλον ἐκδιδύκτεροι. Eur. Hec.
 377, μᾶλλον ἐπιτυχίστεροι.

1213. παρελθουσῶν: see on 102.

1214. σάειμι: originally used of
 the wagging of a dog's tail; hence
 with ἄσπος of recognition; here it may
 be rendered touches, agitates, i.e. by
 a feeling of recognition. Cf. Eur.
 Hec. 662 f., καὶ μὴ τότε γε σφαιρῆς
 χρυσέου τῆς εὐαίης ὅσως τότε
 προσέποιε με.

1215. ἰσθίς: pred. adj. used in-
 stead of an adv. See G. 920; II. 619.
 The attendants, being younger and
 swifter, precede the king. Perhaps
 also he lags somewhat behind through
 a vague consciousness that a fearful
 spectacle awaits him, that he is al-

ἀθρήσας, ἄρμον χάματος λιθοῦπαδῇ
 δύντες πρὸς αἶψό στόμιον, εἰ τὸν Λῆμονος
 φθάγγον συνήμ', ἥ θεοῖσι κλέπτομαι.
 τὰδ' ἐξ ἀθύμου δεσπότην κελεύσασιν
 1220 ἡθροῖμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μυτᾶδαι σπυδόνος καθημμένην,
 τοῦ δ' ἀμφὶ μύσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμύζοντα τῆς κάτω φθορὰν

ready hearing the *εὐνήματα* announced in 1070.

1216. *ἀθρήσαντες*: has for its obj. the clause *εἰ... κλέπτομαι*. — *ἄρμον χάματος* *πρὸς αἶψα*: we are to imagine that from the vaulted tomb, which is farther in the recess of the rocky excavation, there runs a passage-way that leads to the outermost entrance, which was closed by means of one or more large stones or by masonry. The *ἀρμός* is the opening or chink in this mound (*χῶμα*) at its entrance, made by drawing away one or more of the stones (*λίθωνάδην*). Creon says accordingly: "when you are at the tomb, enter into the opening (which he guesses must have been made) of the mound, and going up to the very mouth of the vault within see whether it is the sound of Haemon's voice that I hear, or not." With *εὐνῆματα*, cf. *εὐρησάμεθα θυμῶντες*, *Ph.* 290.

1218. *θεοὶσι κλέπτομαι*: the Schol., *δουλοῦμαι τοῖς θεοῖς*. Cf. 951.

1219. *ἐν δεσπότην κλεινέματι*: at the commands proceeding from our lord. See on 96. Cf. *Q. T.* 310, *ἐν σπένδον ὁδῶν*.

1220. *λοισθίῳ τυμβεύματι*: the innermost part of the tomb.

1221. *τὴν μὲν*: Antigone; contrasted with *τὸν δ'* [1222], Haemon.

— *αὐχένος*: by the neck. Cf. *Hom. Il.* xiii. 382, *καλὸς ἦεν ἀνὰ κρατερῆς ὀμῶντες θρῶς ἵκεταις*.

1222. *βρόχῳ μυτᾶδαι* *πρὸς*: fastened (as to the roof) by a thread—*μύσα* *σπυδὸς* of fine linen. This may have been either her girdle, or, more likely, her veil. — *καθημμένην*: the Schol., *τὴν πρὸς τὸν τοῦ τυμβεύματος*. *Foraster* in the *Oedipus Tyrannus*, and *Phaedra* in the *Hippolytus* of Eur., are other well-known instances of hanging.

1223. *μύσση*: her waist; with *εὐνῆματα* *gratia*. Cf. 1250. — *εὐρησάμεθα*: prod., i.e. so that he ascertained. From 1237–1240 it is evident that Antigone's body lay prostrate on the ground. The attendants could not have seen Antigone suspended, but they inferred that this was the manner of her death from the noose that was still around her neck. It is also naturally inferred that the first thing that Haemon did was to unfasten the noose from the ceiling, that he might save Antigone, if possible, from death.

1224. *εὐνῆς πρὸς*: lamenting the ruin of his bride, that was only to be found in death (*τῆς νέκρας*). Cf. 1241. *W.* and others take *εὐνῆ* here, *ἦκο λόγον*, in the sense of bride, citing *Eur. Andr.* 307, *ἔλασσε τὴν εὐνῆν ἐνὶ τοῖς στήθεσι*

- 1226 καὶ πατὴρ ἐργα καὶ τὸ δύστηνον λῆχος.
ὁ δ' ὡς ὀρᾷ σφε, στυγνὸν οὐμῶζας ἔσω
χωρεῖ πρὸς αὐτὸν κἀνακωκίσας καλεῖ·
αἱ τλήμων, οἶον ἔργον ἔργασαι· τίνα
νοῦν ἔσχεις ἐν τῷ συμφορᾷ διεφθάρης;
1230 ἔξελθε, τέκνον, ἀέσιός σε λίσσομαι.
τὸν δ' ἀγρίῳις ὁσσοῖσι παπτήνας ὁ πῦς,
πτύσας προσώπῳ κοῦδὲν αὐτεπῶν, ξίφους
ἐλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένον
πατρὸς φυγαῖσιν ἤμπλακ'· ἤθ' ὁ δῖος μορος
1235 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθείς
ἤρπαισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὕγρον

κῶει. But there is no need of taking
is there any more than here is the
son of man.

1225. λῆχος ὄνεια. "So Lat. *lev-*
tus. Cf. *Εὐρωπαϊκ. ὁ. 23*, *Felix Ad-*
mati conjux et lectus Ulixis.
Cf. *Eur. El. 481*, *ὁ λῆχος = by trouble*.
Hæmon's commiseration *se ip-*
sum, patrem, spemque." *Weekl.*

1226. ὁ δ' ὡς ὀρᾷ. — *σφε*: i.e.
Hæmon. See on 44.

1229. νοῦν ἔσχεις: what thoughts had
you? A colloquial phrase like our
"what possessed you to do this?" —
τῷ: i.e. τῷ: the following gen. limits
it. Cf. *Aj. 314*, *ἐν τῷ πρῶτον*. —
ἐν: with, by means of. See on 962.

1231. τόν: obj. of τῶν as well
as of πατρίδος.

1232. πτύσας προσώπῳ: hit, smut-
ting him by his face, i.e. with abhorrence
in his countenance. W., not so well,
takes προσώπῳ as dat. of direction, as
if it were, "casting a look of con-
tempt at his (Creon's) countenance."
Cf. *Plato Euthyd. 276 c*, *καί τις ἐν*
προσώπῳ, with a smile upon his face. —
κοῦδὲν ἀντιπῶν: this is a free touch.

It is with a look alone that Hæmon
assaults his father. Cf. *Eur. Phœn.*
1110, *φῶτερ μὲρ οὐκ ἀπῆκερ, ἐκδύται*
δ' ὅσο προσέειπε θεοῖσι.

1233. In a frenzy of passion, and
bereft of judgment through grief,
Hæmon draws his sword to strike
his father. "But the next moment he
is struck with a feeling of self-reproach
(*ἐλκεῖ χολωθείς*). Unwilling to survive
his betrothed, he is driven to self-de-
struction, as he predicted in 751. —
κνώδοντας: the cross-pieces (or prongs)
of a sword, placed usually where the
blade is joined with the hilt. In *Aj.*
1025, Teucer says to his brother, who
has thrown himself upon a sword, *οὐκ*
εἰ ἀνοστήσω τοῖς αἰσίοις κνώδοντας; —
ἐκ: join with ἀρμωμένον.

1234. φερούμεν: dat. of means with
ἐκκαυόμενον.

1235. *ἔσχερ εἶχε*: cf. 1108. Hæ-
mon held the sword in his hand, as
ἔσχερ εἶχε and *ἔρπει* show, and
stabbed himself. The *ἔρπει* suggests
it fond of giving minute details, as
the guard in 430 f.

1236. *ἔρπει* *αὐτῷ*: cf. *Pind. Psych.*

ἀγκῶν' ἐτ' ἐμφρων παρθένῳ προσπύσσεται·
καὶ φυσίων ὀξεῖαν ἐκβάλλει ῥοήν
λευκῇ παρειᾷ φωγίου σταλάγματος.

1240 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
τέλη λαχὼν δειλπιος ἐν γ' Ἀιδου δάμοις,
δείξας ὃ ἀνθρώποισι τὴν ἀβουλίαν,
ἄσφ' μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' αἶ ἐκάσειας; ἡ γυνὴ πάλιν
1243 φρουρῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΙΤΕΛΟΣ.

καὐτὸς τεθάμβηκ' ἐλπίσω δὲ βόσκομαι

x. 61, ἔκφυρον ἱμερον χρεῖ. ἔχχει ἡ τραγ. used in the sense of sword also by the tragedians. Cf. Aj. 1152, ἀνέψυξ' ἔχχει. — μέσση: adv., so that it should strike the middle of his body. Some connect μέσση with ἔχχει, i.e. half its length, up to its middle.

1234f. ἐν τ' ὤμαρ εντ.: he clung to the maiden enfolding her in his thickening arm. — ἐν ἀγκῶνι as if ἄσφ' or some such verbal idea were in mind. W. takes ὤμαρ ὀμαρ of the arm of Antigone, i.e. "he fell into her arm," which lay outstretched; but this does not fit so well with προσπύσσεται. For ὤμαρ = relaxing, loosening, cf. Eur. Phoen. 1430 of the dying Eteocles, ἔσσυε μὲρ' ἐν ὤμαρ ἐν τ' ὤμαρ χεῖρα. Tibul. i. 1. 60, moriens deficiente manu.

1238f. Const. ἀείαν ἐκβάλλει ῥοήν φυσίων σταλάγματος παρειᾷ [παρθένης]. Cf. Arctis. Argem. 1249, ἐκφυσίου ἀείαν ἀδαντὶ σφραγὴν βάλλει μ' ἱμερῇ

φακὲν φανίας ἀρόου. — φανίας σταλάγματος: cf. σφγ σταλα. — παρειᾷ: dat. of direction.

1240. The variable quantity of the penult in εἶμαρ is to be noticed. Cf. Eur. Phoen. 881, παλλὰ δὲ εἶμαρ περὶ στερπύ.

1241. τέλη λαχὼν: having obtained his nuptial rites. The marriage rite was sometimes called τέλει. "They have become united (σύνεσαν) in Diles."

1242. τῇ ἀβουλίᾳ: by preterite obj. of ἔσσει, instead of subj. of πρὸς. αἴτιον. The ἀβουλία is that of Creon, who is the cause of the deaths of both. Speechless, with her horrible resolve fully made, Eurydice withdraws into the palace. So Iocasta, O. T. 1075, and Deianira, Troch. 615, leave the stage in silence.

1244. τοῦτο: sc. εἶπαι. "What do you think is the meaning of this conduct?"

1246. ἐκτίων βόσκομαι: cf. 807.

ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
δμωαῖς προθήσειν πένης οἰκίαν στένειν.

1250 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ', ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
δοκεῖ προεῖναι χῆ μάτην πολλὴ βοή.

ΑἴΤΕΛΟΙ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένη.

1255 δόμους παραστείχοντες. εἰ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γάρ ἐστὶ τοῦ σιγῆς βάρος.

1250. W. retains this verse.

1247. ἐς πόλιν: in the presence of the city, i.e. in public. Thus Electra (El. 251) makes excuse to the Chorus for her public lamentation, for which she is chided by her sister and mother (El. 326, 516). Ajax says to his wife (Aj. 679), δάμα πάντων καὶ ἐντοκήνους γόους δάκρυ. Iocasta gives vent to her grief only after she has entered her chamber (cf. O. T. 1241-50). — γόους: obj. of στένειν, which is to be taken with δμωαῖς as well as with προθήσειν.

1249. δμωαῖς προθήσειν ἐν.: to lay upon her sorrows the task of bewailing the sorrow of the household. Cf. Hom. Il. vi. 400, ἀμφιπλάουσ, τῶν τε γὰρ εὐδαίμων ἐσπέρειν.

1250. She is not inexperienced in good judgment so that she should commit a wrong (i.e. lay violent hands on herself). ἀμαρτάνειν is used abs. here, as it often is in poetry and prose. Cf.

Hom. Od. viii. 214, Ζεὺς τίονται, δευὶς ἀλόντας. See App.

1251. εἰ: correlated with καὶ (χ4) in the next verse. — βαρὺ: see on 1195. With the thought, cf.

"Tale dead stillness
Makes us more apprehend than all the noise
That mad men make."

See O. Cassar, *Bergs*, III, i.

1253 E. μὴ καλύπτει: see on 276. — κατάσχετον: suppressed, kept back.

1255. παραστείχοντες: proceeding to or into. Cf. Eur. Med. 1137, ἐπεὶ κεφαλὴν συμφορῶν ἐέρου. Hipp. 108, παρελθόντι δόμοις εἶναι μέλειθε.

1256. γάρ: usually stands after the first or second word of its clause, here after the third. Cf. O. T. 1430, εἰς ἐν γένει γάρ. El. 639, τοὺς ἐκ Διὸς γάρ. — τῆς ἄγαν σιγῆς: a pred. participle gen. with ἔστι δόμος. — βάρος: hl. a weight, i.e. a great import. The messenger follows the queen. He returns presently as the ἀγγέλλας.

TENTH SCENE. CREON AND MESSENGER.

ΧΟΡΟΣ.

καὶ μὲν οὖδ' ἄναξ αὐτὸς ἐφῆκει
μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἶπεν, οὐκ ἄλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἁμαρτάν.

ΚΡΕΩΝ.

Στροφή ε.

ὦ,

φρενῶν δυσφρόνων ἁμαρτήματα
στερεὰ θανατοῦντ'.
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίου.

1257 ff. The four following verses are anapæsts spoken by the Coryphæus in order to announce the approach of Creon, who comes accompanying the body of Hæmon. With this scene may fittingly be compared that in Shakespeare's *King Lear*, where the aged king enters bearing the lifeless body of his daughter Cordelia. — καὶ μὲν: cf. 520. — οὖδ': cf. 155.

1258. μνημ' ἐπίσημον: the Schol. explains by τὸν νεκρόν. The corpse of his son is to Creon a manifest token in his hands (cf. 1279) that he himself has done wrong. — διὰ χειρὸς ἔχων: see on 918; but the phrase is to be taken figuratively (cf. 1316) in the sense of possessing. Creon walks with faltering step by the side of the bier on which the corpse of Hæmon has been laid, which was represented by a veiled figure, as was that of Ajax after his suicide.

1259. it begins: the Chorus speak still with some timidity and hesita-

tion; but in 1270 they declare their opinion boldly.

1260. ἄτην: is appon with μνημ. Instead of continuing the sent. regularly ἀλλ' εἰκελὶν ἁμάρτηματα, the poet changes the const.

1261. The dreadful events described in this scene, while not occurring in open view upon the stage, yet smite Creon before our eyes with full force. The king is wholly crushed, and acknowledges his guilt. The dachmæic verses suited, with their constant change of measure, their retarding irrational arias, their resolution of long syllables, to represent passion and exhaustion, picture the distraction of Creon's mind. — φρενῶν δυσφρόνων: φρένες which are not really φρένες.

1262. στερεὰ: solidary, since they spring from φρένες στερεὰ. — θανατοῦντα: i.e. θανάτων αἶψα.

1263 f. ὦ βλέποντες: addressed to the Chorus. O, ye beholding, instead of

1265 ὦμαι ἐμῶν ἀνάλβα βουλευμάτων.
 ἰὼ παῖ, νέος νέψ' εἶν μόρῳ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελεύθης,
 ἑμαῖς οὐδὲ σπῆσι θυσιοβουλίας.

ΧΟΡΟΣ.

1270 οἴμ' ὥς εἶπας ὀψὲ τὴν δίκην ἰδεῖν.

ΧΡΕΙΩ.

Στροφή β'.

οἴμοι,

ἔχω μαθὼν δαίλαιος· ἐν δ' ἐμῇ κάρᾳ
 θιὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἴσπεισεν ἀγρίαῖς ὁδοῖς.

1265. W. ἰὼ ἐμῶν.

Alas! ye behold. W. makes ἀναρτήματα (1261) also the obj. of ἐλέγχεσθαι. The similarity of sound in ἀναρτήματα θανόντων is noticeable. Cf. Phil. 335, ὁ κτανὼν τοὺς χά θανόντων. — ἐμφυλίσσας: = ἐγγενεῖς.

1265. ἀνάλβα βουλευμάτων: i.e. ἀνάλβαν βουλευμάτων. Cf. 1200.

1266. νέος νέψ': for a similar play upon words, cf. 156, 577. νέψ' refers to his untimely fate.

1268. ἀπελεύθης: ἴσος διδω ἀπαρτί; like the mid. in 1314. Cf. Phil. Prg. (Wyssbach, p. 136), ἐπὶ λείοντι γὰρ τὸ ἀποβήσκειν καὶ τὸ δίκαιον ἀνέλυσεν καλεῖσθαι. Similarly ὄχρεα and βέβαια are often used of those who have died.

1270. οἴμ' ὥς: see on 820. ὥς is exclamatory.

1271. ἔχω μαθὼν: puts more stress upon the duration of effect than the

simple pf.; *having learned, I have it*, i.e. *I know it perfectly well*; he means the truth of what the Chorus has just said.

1272. τότε: in contrast with ὀψὲ above; he means at the time of his ἀναβολή. The repetition shows the speaker's intense feeling. Like the Homeric heroes, he casts the blame of his fate upon a hostile deity, which struck his head.

1273. μέγα βάρος ἔχων: = βαρύνω, i.e. *with great weight*.

1274. ἑκώσας: by the expression *waits at its side* he means that the divinity impaired or distracted his mind. — ἐν: separated from its verb, i.e. *detached*. See on 577. *He drops me in wild courses*. *ἄλλος* is freq. used of a course of conduct. Cf. *Find. Olymp. vii. 85, πραγμάτων ὁδὸν ἄλλαν*.

1275 οἶμοι, λακπάτητον ἀντρέπων χαράν.
 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΣΧΗΤΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχω τε καὶ κεκτημένος,
 τὰ μὲν πρὸ χειρῶν τάδε φέρων τὰ δ' ἐν δόμοις
 1280 εἰκοίης ἤκειω καὶ τάχ' ὄψεσθαι κακά.

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάλιον, ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

1281. W. κάλιον ἐκ κακῶν.

1275. λακπάτητον: *proleptico*; that is transferred under foot. — ἀντρέπων: shows apostrophe of the prop., which is not common in Soph. Cf. D. C. 1070, ἀμβασίη, Aj. 416, ἀμυσίη, Trach. 838, ἀμυγή. A few times ἀμύμιον, and regularly ἀμύμιον.

1276. φεῦ, ὦ: the ὦ is only apparent because of the natural pause after interjections. — πόνοι δύσπονοι. Cf. 1261, though not exactly the same. Here the prefix *dis-* simply intensifies the idea of *πόνοι*, as in *δυσκόλος*, e.g., but in *δύσπονος* it negatives or gives a sinister sense to the idea of *πόνοι*.

1278 f. The attendant, who in 1258 followed Eurydice into the palace, now returns as ἀγγέλλας. The statement of the principal mot., *ἔχω τε καὶ κεκτημένος* [*κατά*] *ἔχω* *ἔχω* is confirmed by the two clauses *τὰ μὲν . . . φέρων* and *τὰ δ' ἐν δόμοις*; but the const. of the latter, if regular, would be *ἀφ' ὧν* and. Instead

of this, Soph. writes *ἔφραθαι*, dependent on *ἔχω* and connected by *καὶ* with *ἔχω*. The structure of the sent. seems to imply that Creon comes as if on purpose to behold first calamity added to his former woe. — *ἔχω, κεκτημένος*: expresses the fullest possession; the obj. to be supplied is *κακά*. Cf. Mat., Mtr. 362 b, *ἔχειν τε καὶ κερτῆσθαι* *ἐνθάδε*. Chrysl. 301 b, *κρατῆν τε αὐτοῦ καὶ κέρταται καὶ χεῖρας*. — *πρὸ χειρῶν*: present before you. The Schol. explains the case by *ἔς τοι κρείσσει τὰν παῖδα* *δυστέκοντα*. Cf. 1258. Eur. Iph. Aut. 26, *ἔλασσε* *ἔς* *πρὸ χειρῶν* *ἔς* *δυστέκοντα*.

1281. Transl., but what worse evil is there again, or what still of evils (remains untold)? See App.

1282. *παιμήτωρ*: belongs to *γυνή*, being in form an adj. Usually it means mother of all (*γῆ, φύσις*), but here it is in contrast with *πᾶν* *πᾶν*, since maternal love has broken

ΧΡΕΩΝ.

Ἀντιτροφή εἰ.

ἰδύ.

ὦν δυσκάρτατος ἄλιδου λιμήν,

1285 τί μ' ἄρα τί μ' ὀλέκεις;

ὦ κακάγγελτά μοι

προπέμψας ἄχῃ, τόνα θροεῖς λόγον;

αἰαῖ, ὀλωλότ' ἀνδρ' ἐπεξεργάσω.

τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,

1290 αἰαῖ αἰαῖ.

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφεκτεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὄραν πάρεσταν· οὐ γάρ ἐν μυχοῖς ἔστι.

ΧΡΕΩΝ.

Ἀντιτροφή β'.

οἱμοι.

1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

the heart of Eurydice. For the sense of this in composition here, see on 1016. Cf. *Antich. Sept.* 201, ὅτι τις τίκτον ἰσχυρότατον πότμονος τέλειον.

1284. *δυσκάρτατος*: hard to be propitiated, implacable. So *κακάρτατος* in *O. C.* 906 = propitiation. 'The epithet seems to be applied to death in a metaphorical sense. Cf. Thomson's *Sonnets*, *Winter*, 387, "Cruel as death and hungry as the grave."—*λιμήν*: a trap, epitaph of death. Cf. *Stach. Flor.* 120, 11, *πλοῦτον λιμήν τῶν περὶ τὸν δόλιον ἐστιν*.

"Owl would I were ayed to the poets
Of death, to which my spirit would be hale."
Chaucer's *Troil.* and *Crise.* 1.

1287. *προπέμψας* vel.: addressed

to the *ἐγγελλας*. Thou who hast brought me to me by these new tidings. *προπέμψας* is often used in the sense of *praebere*. Cf. *Phil.* 1205, *εἶφος μοι προπέμψαν*.

1288. "One already dead thou dost slay again." Cf. 1040.

1289 ff. *ἰ-οἱ*: the messenger. See the App.—*τίνα λέγεις* vel.: come, give me tidings *γυναικεῖον* (= *γυναικός*) *μόρον* λέγεις *ἀμφεκτεῖσθαι* μοι *ἐπ' ὀλέθρῳ*. *νέον* is said with reference to the former violent death, sc. that of *Hæmon*.—*ἐπ' ὀλέθρῳ*: added to the destruction (already wrought). Cf. 1281 and 1288. Or, perhaps better, *for my destruction*.

1294. By means of the *ἐκτέλεσμα*, the dead body of Eurydice, lying

τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἄρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
 1300 φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

ΕΞΑΓΓΕΛΙΑ

ἦδ' ὀξυθήκτη βωμία περὶ ξίφει
 λύει κελαῶν βλέφαρα, κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλειῶν λάχος.
 αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 1305 πράξεις ἐφυσμήσασα τῷ παιδοκτόνῳ.

1301. W. ἡ δ' ὀξυθήκτης ἦδε βωμία πέριξ. 1302. W. κλειῶν λάχος.

within the palace, is brought to the view of the spectators. — ἐν χείρεσσι: the inner apartments are meant.

1296. τίς ἄρα, τίς: repetition as in 1285.

1297. μὲν: not in its natural place, since it marks the contrast between τίς and τὸν νεκρόν. — ἐν χείρεσσιν: not that he literally carries in his arms the corpse of Haemon (see on 1258), but the expression is chosen to make the situation seem as pathetic as possible.

1298. ἔναντα: the corpse of Eurydice lies over against that of Haemon.

1301. Out she (having fallen) at the altar upon a sharp-pointed sword. With βωμία we need to supply the idea of κειμήλιον or πύσισμα. With ὀξυθήκτη (ξίφει, cf. ἑκαθήκτω ξίφει, 1305. For περὶ ξίφει, cf. Hom. Π. xiii. 441, ἑκαθήκων περὶ ξίφει. Od. xi. 424, ἀποθήσκων περὶ φασγάνῳ. Aj. 828, νεκῶτα περὶ νεκρόνῳ ξίφει.

1302. λύει βλέφαρα: releases her

eyelids. The phrase is like the Hom. λύει τὴ γαῖα γέφυρα. Cf. also Anab. I. 3, 11 (inscription of Cyrius), καὶ τὸν ἑρμὸν ἔλκεν τὰ γαργήοντα δάδα Περσέϊς. We speak of the eyelids breaking in death. — κωκύσασα: is prophetic; "so that the darkness of death encompassed her." Cf. Hom. Il. v. 310, ἔκρη τὴ ἔσπε κελαινὴ νύξ ἐκλάμει.

1303. Μεγαρέως: the story of the fate of Megareus is given by Euripides (who calls him Megareus) in the Phoenissae. See on 99. The fate is similar in that it was famous in Thebes, and in contrast with that of Haemon.

1304. τοῦδε: α. λάχος; he means that of Haemon.

1305. ἐφυσμήσασα: ταναὶς ἐφυσμῶν is used in O. F. 12% of the imprecations of Oedipus when he is smiting his eyes. — κακὰ πράξεις: for adventures. The whole phrase is equiv. to κακὰ πράττειν καὶ ἐφύσμεναι.

ΚΡΕΩΝ.

Στροφή γ'.

αἰαῖ αἰαῖ.

ἀνέπτω φόβῳ. τί μ' οὐκ αὐταῖαν

ἐπαισέν τις ἀμφιθέηκτι ξίφει;

1310 δέλαος ἐγὼ αἰαῖ.

δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὥς αἰτίου γε τῶνδε κακείνων ἔχων

πρὸς τῆς βανούσης τῆσδ' ἐπεσκήητου μόρων.

ΚΡΕΩΝ.

ποίη δὲ κατελύσατ' ἐν φοιταῖς τρόπῳ;

1307. ἀνέπτω φόβῳ: I am startled with fright. A present state of mind is often expressed by the act as having been caused and entered into some time before. Here, I was startled, i.e. when I heard your words. Cf. Phil. 1314, ἔσθ' ἡ πόλις τὰν ἀπὸν εἰσάγειντ' οὐ. O. C. 1466, ἔταξα θυμῷ. See GMT. 60. The metaphor in αἰαῖα is that of a frightened bird. That the affliction of his wife should have turned into hate, and that her last words should fasten upon him the dreadful guilt, is to Creon's heart the bitterest pang of all.

1308. τί μ' οὐκ ἐπαισέν: in sense apprehending (the act). Cf. Plat. Phaed. 85d, εἰ οὐκ ἐπαισέντερος ἐμοῦ, τί πῶς ἀπαρίστα; — αὐταῖαν: sc. πληγὴν. Cf. El. 1416, ταῖσδε θανάτῳ. Arach. Sept. 826, θανάτῳ πεπληγμένην.

1310. δέλαος: the second syllable α is metrically short here. So also in El. 849, δέλαα δέλαα κατὰ τὸν θάνατον ἐπὶ μέσῃ. So the first

syllable of αἰαῖ is measured short. — ἐγὼ: sc. εἰμ.

1311. συγκέκραμαι δῦα: I am become closely allied with misery. By the use of this compound the poet personifies δῦα; it is made his companion, as it were. Cf. Aj. 896, εἴτε γὰρ συγκραμένη.

1312. The messenger continues his statement from 1302 ff.; at the same time he connects his words with Creon's lament, and assents with γὰρ to its truthfulness. — τῆσδ' ἐπεσκήητου: the death of Haemon; δέλαα, that of Megareus.

1313. ἐπαισέντῳ: in the act, and mid. this verb means lay a command or an accusation upon one. Here, in the latter sense and to the pass. Cf. Plat. Legg. xi. 931 b, τὰν (ἐοικὸς) ἐπαισέντ' ἡ δέμας μορφήν. — πρὸς: with the gen. after pass. verbs often denotes agency, like ἀπὸ. See G. 1216, l. 14, Il. 506, l. c.

1314. καί: see on 772. — ἀπὸ λύπης: see on 1265.

ΕΞΑΓΓΕΛΟΣ.

1313 παίσας' ὑφ' ἧπαρ αὐτόχειρ αὐτῶν, ὅπως
παιδὸς τόδ' ᾔσθθ' ὀδυκώκυτον πάθος.

ΚΡΕΩΝ.

Εἰροφία Ε΄.

ἦμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν
1320 εἰμᾶς ἀρμόσκει ποτ' ἐξ αἰτίας.

ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,

ἐγὼ, φάμ' ἔτυμον, ἰὼ πρόσπολοι,

1325 ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδαῖν
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡΟΙ.

κέρδη παραινῆς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τῶν ποσὶν κακά.

1317. W. *ἰὼ μοι, τὰδ' οὐκ*.

1315. αὐτόχειρ: see on 1176 —
doves: temporal; as soon as.

1316. ὀδυκώκων: loudly bewailed;
the loud shrieks and wailings over
the dead are referred to. "The mes-
senger repents positively that it was
the tidings of Haemon's death that
drove Eurydice in this fatal act, in
order that Creon may be fully sen-
sible that he bears all the dreadful
responsibility." Schn.

1319. ἀρμόσκει: intr.; will fit. — *ἔξ
ἐμῆς αἰτίας*: (being shifted) from my
blame, i.e. as to exonerate me.
"These deeds can never be fitly trans-
ferred to the charge of another."

1322. ἄ μὲλεος: O wretched me.

1323. ἐγὼ: I (did it). The triple
ἐγὼ shows the intensity of Creon's
feeling of self-condemnation.

1325 f. As Creon here and in 1320

asks to be put out of the way as
quickly as possible, so Oedipus ex-
claims in his despair, *O. T.* 1840, *ἀδ-
γετέ ἐνέμενε θεὶ τάχιστα με, ἀπάγετε,
ἃ φίλοι*, and 1840, *ἔπειρ τάχιστα, πρὶν
βῆναι, ἢ μὴ μὲν καλόφρονε*.

1326. *τὸν οὐκ ὄντα μὲν*: who am
no more than he who is not. Cf. *O. T.*
1010, *οὐκ ἔστιν ὃ φασὶ ἐξ Ἰσμου τὸ μηδέν*.

1327. κέρδη: see on 1032. The
Chorus refer to his entreaty, *ἄγετέ μ'
ἐκποδαῖ*. Yet this phrase may mean
put me out of life, as well as take me
out of the way of this conduct, and
Creon may use it in the former, while
the Chorus understands it simply in
the latter sense. In 1328 ff. Creon
expresses his meaning more clearly
and emphatically.

1328. *ὀκνητὸν τὰν ποσὶν κακὰ κρείσσεια
(τοῖσι) βράχιστα (βῆτα)*. *Ters. consp.*,

ΧΡΕΩΝ.

Ἄντιτροφή γ'.

ἴτω ἴτω,

1330 φανήτω μόρων ὁ καλλιπὴς ἐκὼν
 ἐμοὶ τερμίσαν ἄγων ἀμέραν
 ὑπατος· ἴτω ἴτω,
 ὅπως μηκέτ' ἡμᾶρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
 1335 πράσσειν. μέλει γὰρ τῷδ' ὅτοισι χρὴ μέλει.

ΧΡΕΩΝ.

ἀλλ' ὦν ἐρῶ μὲν ταῦτα συγκατηυξάμην.

ΧΟΡΟΣ.

μὴ νῦν προσεύχου μηδὲν· ὡς πεπρωμένης
 οὐκ ἔστι θνητοῖς συμφορὰς ἀπαλλαγὴ.

241a O. T. 1308, κρίσιν γὰρ ἔσται μοι
 κέν' ἐν ἡμῶν τυράλῃ. "When you go
 within," says the Chorus, "the dread-
 ful spectacle will at any rate be cul-
 minant for you."

1329 ff. *Conseil* φανήτω ὁ μόρων ἐκὼν
 σοῖσι, καλλιπὴς ἄγων τερμίσαν ἀμέραν
 ἐμοὶ. — καλλιπὴς: happily.

1334. "Do not concern yourself
 about dying; that belongs to the
 future; let that take care of itself."
 — τῶν προκειμένων τι: something of
 that which the present requires. The
 Chorus is thinking esp. of the burial
 of the dead.

1335. τῷδ' : refers to the same as
 ταῦτα above. — ὅτοισι: i.e. the gods.
 The alliteration in μέλει, μέλει, μέ-

λει gives to the word something of
 an ornamental and proverbial tone. Cf.
 Arch. Agam. 974, μέλει δέ τοι σοὶ
 πάντες ἐν μέλει καλῶν.

1336. μὲν: without 3f; see on 408.
 "But that at any rate is my desire."
 — συγκατηυξάμην: our here has the
 sense of together, i.e. embracing all
 the things that I desire. "I summed
 up all in my prayer." Cairns.

1337. ὡς: since.

1338. This was a common senti-
 ment. Cf. eg. *Iliad* II. vi. 488, μήλα δ'
 αἰὶνὰ φέρει πεφωγμένων ἔμμενοι ἄνθρωποι.
Tragedy 617, ἔμεγε ὅ τι μήλα καλῶν,
 οὐδ' ἐπὶ ἐκάλει. Verg. *Aen.* vi. 811,
 desine fata deum flecti sperare
 precando.

ΚΡΕΩΝ.

Ἀντιτροφή Ε.

ἄγοιτ' ἄν μάταιον ἄνδρ' ἐκποδῶν.
 1340 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκαιον,
 σέ τ' αὐτάν, ὦ μοι μέλεος, οὐδ' ἔχω
 ὅπα πρὸς πότερον ἴδω, πάντα γὰρ
 1345 λέχρια τῶν χερσῶν τῆδ' ἐπὶ κρατὶ μοι
 πόντος δυσκόμιστος εἰσηλάτο.

ΧΟΡΟΣ.

πολλῷ τὸ φροσῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δὲ τὰ γ' εἰς θεοὺς

1341. W. σὶ τ' αὐτὰς.

1342 f. W. πρὸς πότερον ἴδω καὶ ἀλὶθῶ

1345. W. τὰ δ' ἐπὶ κρατὶ.

1341. σὶ αὐτὰν: this expression contains a passionate and intensive force well fitted to the situation; *thee, O son, I see, and thee thyself (O wife)?*

1342 ff. οὐδ' ἔχω ὅπα πρὸς: *I do not know where (and) to which one I shall look. ἄνθρωπος γὰρ ὡς ἐστὶν ὡς ἐστὶν εἰς τὰς θεάς (923), i.e. to look to one for support or comfort. "I can no longer look to my wife and to my wife for help, and I know not which way to turn for comfort."*

1345. λέχρια: the opposite of *ἡμέ*. The Schol. explains it by *ἀέθρια καὶ περὶ τὰς πόδας*; *house, out of joint, wrong*. — πάντα τῶν χερσῶν: *all that I am occupied with*. "All my life has turned out wrong."

1346. τῶν: accus. of internal obj. with *εἰσηλάτο*, cf. *El. 298, τὰς ἐνδοφρενας*; *this has leaped upon my head an intolerable doom*. Cf. *O. T. 203, τὸν δ' ἐπὶ τὸ πόντον ἀπὸ τῆς ἀφ' ἧς ἐστὶν*.

1348 f. πολλῷ τὸ φροσῖν πρὸς: *wisdom is by far the most important part of happiness*. W. says that the Chorus in this sent. sums up the chief moral of the play. But this is true only with reference to Creon. The king, in the proud consciousness of despotic power, has transgressed a divine command and shown himself deficient in that wisdom that is esp. characteristic of old age. That these calamities would fall upon him in consequence of his guilt, the seer had foretold. Creon has finally acknowledged his wrong, thus verifying the old gnome *πῶς μέλλει* (cf. 926); but all too late.

1349. γὰρ: *from such an offence, to any man, every one would shrink back*. — τὰ εἰς θεοὺς: *the things that pertain to the gods*. πρὸς would be more exact, but it may be used in such phrases as *δοῦναι εἰς θεοὺς*. Cf. *Bar. Decret. 400, εἰς ἀποδοῦναι εἰς τὸν θεόν*. *Phil. 1461, εἰς θεοὺς τὰ πρὸς θεοῖς*.

1350

μηδὲν ἀσεπτεῖν· μεγάλοι δέ λόγοι
 μεγάλας πληγὰς τῶν ὑπεραύχων
 ἀποτίσαντες
 γήρᾳ τὸ φρονεῖν ἐδίδαξαν.

1350 ff. Const. μεγάλοι δὲ λόγοι τῶν
 δευράχων ἀποτίσαντες μεγάλας πληγὰς
 ἐδίδαξαν (χαριστικὰ ποτ.) γήρᾳ τὸ φρονεῖν.
 — γήρᾳ: in old age; i.e. to the aged.
 The word is emphatic, "teach men

wisdom at last." Creon cannot fail
 to recall with bitter sorrow his proud
 refusal, ἐδέσσετο φρονεῖν πρὸς ἀνδρὶ
 σπλινοῦντι τὴν ψυχήν (127).

RHYTHMICAL SCHEME OF THE LYRIC PARTS OF THE ANTIGONE.

THE rhythm of the dialogue of tragedy is for the most part the so-called *iambic trimeter*. For a description of this verse, see Schmidt's *Rhythmic and Metric*, 26, III.; G. 1658; H. 1091. Occasionally there is *epiæstic*. See note on 83.

In the lyric parts of the *Antigone* the rhythm most commonly employed is the *logæædic*. For this verse, see Schmidt, 13; G. 1679-1682; H. 1108 ff. The Parodos and Kommos have *anapaestic* systems interposed between the strophes and antistrophes, and the Exodos closes with *anapaests*. For the *anapaestic* rhythm, see Schmidt, 10, II., 31, 3; G. 1675 ff.; H. 1103 ff.

In the structure of a few rhythmical periods the *logæædic* are followed by *choric* series. A rhythmical period is a combination of two or more rhythmical sentences (*cola*) grouped according to fixed principles so as to form a unit, and marked by a pause at its close. See Schmidt, 24. For *choric* sentences, see Schmidt, 10, IV.; 22, 5.

The rhythm of the Exodos is the *dochmiac*, for which see Schmidt, 23, 4; G. 1091; H. 1125 f.

The characters employed in the scheme are sufficiently explained in the Treatises on versification to be found in the *grammeters*,* with possibly the following exceptions:—

The *anacrusis* (see Schmidt, 7, 5; G. 1635; H. 1079) sometimes consists of two short syllables, which are indicated by the mark ω.

* See G. 1826-1841; H. 1067-1070.

In adopting the rhythmical scheme of Schmidt, it was found undesirable in all cases to accept the text used by him. No departure from the text of Schmidt, however, has involved any important change in his metrical notation, excepting in two instances, which are discussed in the critical Appendix, on 708 and 1721.

The Roman numerals I., II., III., etc., indicate the rhythmical periods, the beginning of which is marked in the text by an indented line.

The mark \approx means that an irrational long, whether in the strophe or antistrophe, corresponds to a short syllable.

The beginning of a rhythmical sentence within a verse is marked in the text by a dot (.) under the initial letter of the first word or syllable of the sentence.

In the rhythmical schemes a comma (,) signifies diacresis or caesura. See Schmidt, 19, 2, II. and III.

I.

THE PAXONES (vv. 100-156).

Str. α .

- I. $_ \approx | \sim \cup | _ \cup | _ | _ \cup | \sim \cup | _ \cup | _ | _ > |$
 $\cup | _ | _ \cup | \sim \cup | _ | _ \cup | \sim \cup | _ > | _ | _ \cup |$
 $\sim \cup | _ \cup | _ \cup |$
- II. $_ > | _ \approx | \sim \cup | _ | _ \cup | _ \cup | \sim \cup | _ \wedge |$
 $\cup \cup | \cup \cup | \sim \cup | _ \cup | _ > | \sim \cup | _ | _ \wedge |$

Pax. II. The inverted order of the first two measures of the third verse of the strophe ($_ > | _ \cup |$, not $_ \cup | _ > |$), as was to be expected, see Schmidt, 13, 2) is noteworthy. The antistrophe, however, is regular ($_ > | _ > |$).

Str. β .

- I. $\sim \cup | \sim \cup | \sim \cup | _ \cup | _ | _ \wedge |$
 $\sim \cup | \sim \cup | \sim \cup | _ \cup | _ | _ \wedge |$
- II. $_ > | \sim \cup | _ > | _ | _ \approx | \sim \cup | _ \wedge |$
 $_ \cup | _ | _ \cup | _ \wedge |$
- III. $\sim \cup | _ | _ \cup | _ | _ \cup | _ | _ \cup | _ \cup |$
 $\sim \cup | _ \cup |$

Pax. III. The so-called *versus Adonius* (see Schmidt, 22, 11; G. 1632, 1; H. 1111 a) as *postula* is noteworthy.

III.

SECOND STASIMON (vv. 582-625).

Str. α.

- I. > : ~ u | ~ u | — z | — u | l | — ^ ||
 — u | — > | ~ u | ~ u | l | — ^ ||
- II. — u | — > | ~ u | ~ u | — u | — u ||
 > : — u | — u | — u | l | — u | — u | — u | — ^ ||
 > : — u | ~ u | ~ u | ~ u | ~ u | — u | — ^ ||
- III. > : l | l | — u | — u | l | l | — u | — ^ ||
 > : — u | — u | — u | — u | — u | — u | — l | — ^ ||

Str. β.

- I. z : l | ~ u | — u | l | — z | ~ u | — u | — u ||
 > : ~ u | l | ~ u | — u | l | — ^ ||
- II. ~ u | — u | l | l | ~ u | l | ~ u | — ^ ||
 > : l | ~ u | — u | > : ~ u | — u | l | — ^ ||
- III. > : — u | — u | l | — ^ ||
 > : ~ u | — u | — ^ ||
 > : ~ u | — u | l | — ^ ||
 > : ~ u | l | ~ u | — u | l | — ^ ||

IV.

THIRD STASIMON (vv. 781-800).

- I. u : — u | l | ~ u | — u | — u | l | ~ u | — u ||
 u : ~ u | — u | l | — u | ~ u | — u | l | — ^ ||
- II. > : — u | l | ~ u | l | ~ u | l | l | — ^ ||
 — > | ~ u | l | ~ u | l | — ^ ||
 > : ~ u | — u | l | l | ~ u | — u | l | — ^ ||

- II. — ♩ | — ♩ | — ♩ | — ♩ ||
 — ♩ | ♩ ♩ ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | ♩ ♩ ♩ | — ♩ ||
 > ♩ | — ♩ | — ♩ | — ♩ ||

This chorus begins (str. α) with sentences of like form (Glyconics), then becomes more varied by the interchange of sentences of different lengths (str. β), and finally closes with series of like form (str. γ, epod.).

The first strophe and the beginning of the second are in iambic measure. After these come choric periods, which become more lively toward the close in consequence of the occurrence of the three choric dactyls. As in the *First Stasimon* above, choric dactyls are introduced to relieve the otherwise too great repose of choric series.

VI.

FOURTH STASIMON (vv. 944-987).

Str. α.

- I. — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 II. — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 III. > ♩ | — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ || — ♩ | — ♩ ||
 > ♩ | — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||

Str. β.

- I. ♩ ♩ ♩ | — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||
 — ♩ | — ♩ | — ♩ | — ♩ || — ♩ | — ♩ | — ♩ ||

- II. — u | ~ u | — l | w | — a |
 > : — u | ~ u | — a |
 ~ u | — u | — l | — a |
- III. u : — u | — l | — u | — u | — l | — a |
 u : — u | — u | — u | — u | — u | — a |
 u : — l | — l | — u | — u | — l | — a |
 > : — u | — l | — u | — u | — l | — a |

 VII.

Игрокница (vv. 1115-1154).

Str. α.

- I. u : ~ u | — z | — z | — u | — l | — a |
 — u | — u | ~ u | — a |
 z : — z | — u | — u | — a |
 ~ u | — u | — l | — a |
 — z | — u | ~ u | — a |
 > : — l | — l | — > | — > | — l | — a |
- II. u : ~ u | — > | — a |
 — u | ~ u | — a |
- III. — > | — > | ~ u | — u | — u | — l | — a |

Str. β.

- z : — l | — l | — l | — l | — u | — z | ~ u | — a |
 — u | — u | — u | — a |
 — z | ~ u | ~ u | — a |
 — > | ~ u | u | — a |
 u : — u | — u | ~ u | — l | — u | — u | — > | — a |
 ~ u | — u | — l | — a |

RYTHMICAL SCHEME.

VIII.

THE EXODUS (vv. 1261-1347).

Str. α.

- I. α :: —
 υ :: — υ | — υ || — υ | — Α ||
 υ :: υ υ υ υ υ | — π ||
 — υ — | — υ — ||
 υ :: — υ | — υ || — υ | — Α ||
 II. > :: υ υ — υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||
 — — — —
 III. υ :: υ υ υ υ υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||

Str. β.

- —
 trim.
 υ :: — υ | — υ || — υ | — Α ||
 trim.
 α :: — υ | — υ | — υ | — υ | — Α ||
 > :: — υ | — υ | — υ | — Α ||

Str. γ.

- υ — υ —
 I. υ :: — υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||
 II. > :: υ υ υ υ υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||

Str. δ.

- α :: — υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||
 υ :: υ υ υ υ υ | — υ || — υ | — Α ||
 υ :: — υ | — υ || — υ | — Α ||

Str. α .

In consequence of the correspondence of vv. 3 and 4, v. 3 must be regarded a catalectic bacchiac dipody. These syllables have not infrequently such value.

Str. β .

We must not regard v. 5 a dochmius with following choric tripod; —

$\beta : - - \cup | - \cup || - \cup | - \cup | - \Lambda ||$

Such a verse would be altogether unorthymical. It is simply a melic iambic trimeter, which probably was not sung but recited: —

$| - | - \cup | - \cup | - \cup | - \cup | - \Lambda ||$

Str. γ .

Str. γ and str. α close with exactly the same period.

APPENDIX.

A LIST OF THE MANUSCRIPTS AND EDITIONS OF THE *ANTIGONE* REFERRED TO MOST FREQUENTLY IN THE CRITICAL NOTES.

L. Codex Laurentianus; the most valuable of the Mss. of Soph., and believed by many to be the archetype of all the other Codices of Soph. extant. It was written in the tenth or eleventh century, and contains, besides the seven plays of Soph., the seven plays of Aesch., the *Argonautica* of Apollonius Rhodius, and Scholia by different hands. In this Ms. are found also corrections, apparently of the same date as that of the codex, and therefore designated as *prima manus* or *Emendatio*.

L². A Ms. of the fourteenth century, in the Laurentian Library, generally regarded as a rescript of the preceding codex. It is characterized by many interpolations, but is valuable for the light it throws on some doubtful and obscure readings of L.

A. A Ms. of the thirteenth century, in the National Library of Paris, containing all the seven plays. It is regarded by some as the chief of a different family of Mss. from that of which L. is the archetype.

V (Cod. 408). A Ms. of the thirteenth century, in the Library of St. Mark's at Venice.

Vat. The oldest of the Mss. in the Vatican Library containing the *Antigone*; it was written in the fourteenth century.

Z. A Ms. of the fourteenth century, in the National Library of Paris. It contains the *Aj.*, *EL.*, *O.*, *T.*, besides the *Antigone*.

Among the ancient apographs of the codices, that of the grammarian *Triclinius* is one of the most freq. quoted. It was made in the fourteenth century, and is characterized by some corrections of trivial importance and by great licence of interpolation, esp. in the lyric parts.

Sophokles Antigone. Erklärt von G. Wolff. Dritte Auflage, bearbeitet von I. Bellermann. Leipzig, 1878. (Referred to as *Bell.*)

Sophocles Orestes, edidit Theo. Merg. Lips. 1836.

Sophocles with English Notes, by F. H. M. Rieu. London, 1850. (Referred to as *Bl.*)

Sophokles Antigone, Griechisch und Deutsch, von August Boeckh. Berlin, 1843.

Sophoclis Dramata. Denus recensuit et illustravit Bothe cum annotatione integra Brunckii. Lips., 1800. (Referred to as Brunck.)

Sophocles with English Notes and Introductions, by L. Campbell. Vol. I. Second edition, revised. Oxford, 1879. (Referred to as Camp.)

Sophoclis Tragicarum supersites et perditarum fragmenta, ex recensione et cum commentariis G. Diindorfii. Editio tertia. Vol. III. Oxon., 1860. (Referred to as Dind.)

Poetae Scenici Graeci, ex recensione G. Diindorfii. Editio quinta. Lips., 1849. (Referred to as Dind. Poet. Scen.)

Sophoclis Tragicarum, cum brev. not. Erfurti. Editio tertia, cum annotationibus Hermannii. Lips., 1830. (Referred to as Hermann.)

Antigone, nebst den Scholien des Laurentianus, herausgegeben von M. Schmidt. Jena, 1830.

Antigone. Erklärt von Schneidewin. Dritte Auflage. Berlin, 1850. (Referred to as Schn.)

Antigone. Erklärt von Schneidewin. Siebente Auflage, besorgt von Nauck. Berlin, 1875. (Referred to as N.)

Sophoclis Antigone. Edidit F. Schuster. Lips., 1883.

Antigone, recensuit et brevi annotatione instruxit M. Seyffert. Berolini, 1866. (Referred to as Seyff.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio tertia. Gothae, 1846. (Referred to as Wund.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio quinta, quam curavit N. Wecklein. Lips., 1875. (Referred to as Weckl.)

Occasional reference is made also to the *Lexicon Sophocleum* of Fr. Ellendt. Editio altera emendata. Curavit H. Geothe. Berolini, 1872. (Referred to as Ell.)

Also to Meineke's *Beiträge zur Philologischen Kritik der Antigone des Sophokles.* Berlin, 1861. (Referred to as Mein.)

Also to Wecklein's *Art Sophoclis Emendandi.* (Referred to as Weckl. Soph. Emend.) Würzburg, 1869.

Also to H. Doulta's *Beiträge zur Erklärung der Sophokles.* Wien, 1856-67.

Also to J. Kvěčala's *Beiträge zur Kritik und Erklärung des Sophokles.* Wien, 1860.

Other important treatises and dissertations to which reference is made are usually mentioned in connection with the name.

A BRIEF ACCOUNT OF THE MOST IMPORTANT VARIANTS IN THE MSS;
OF CONJECTURAL READINGS AND EMENDATIONS.

21. Whether to read $\delta\epsilon\iota\omega$ or $\delta\epsilon\iota\omega$ cannot be decided from the Mss. L, acc. to *Ind. Pict. Scr.*, has $\delta\epsilon\iota\omega$, with disjunct by another hand. The Schol. of L has $\delta\epsilon\iota\omega$. With the reading $\delta\epsilon\iota\omega$ two views, with minor variations, have been taken of this sent.: (1) $\delta\epsilon\iota\omega$, as repetition of $\delta\epsilon\iota\omega$ in an indir. interr. sent. without a conj. (as in a sent. containing two indir. interr., cf. 401); (2) $\delta\epsilon\iota\omega$, as introducing a clause subord. to that introduced by $\delta\epsilon\iota\omega$, with which $\delta\epsilon\iota\omega$ is then to be supplied; here $\delta\epsilon\iota\omega$ = *qualis*, the correl. voc. being omitted. Among the more plausible conjectures are: $\delta\epsilon\iota\omega$... | $\delta\epsilon\iota\omega$... $\alpha\upsilon\chi\iota$, *Ind. Pict. Scr.*; $\delta\epsilon\iota\omega$... | $\tau\omicron$ $\mu\omicron\tau\omicron\upsilon$ $\alpha\upsilon\chi\iota$ (= $\tau\omicron\upsilon$ $\epsilon\pi\iota\mu\omicron\upsilon\tau\omicron\upsilon$), *Nauck* (*Krit. Bemerk.*); $\delta\epsilon\iota\omega$... | $\chi\alpha\iota\tau\omicron\upsilon$ $\alpha\upsilon\chi\iota$ (cf. *quis et qualis*), *Seyff.* *Schmidt* proposes $\delta\epsilon\iota\omega$... | $\tau\omicron\upsilon$ $\alpha\upsilon\chi\iota$... *relativ*, but how out of such a plain sent. the present reading could have arisen, it is difficult to see. *Heinsdorf* *Krit. Stud.* on $\delta\epsilon\iota\omega$ $\alpha\upsilon\chi\iota$... | $\delta\epsilon\iota\omega$ $\alpha\upsilon\chi\iota$ $\tau\omicron$ $\mu\omicron\tau\omicron\upsilon$ $\alpha\upsilon\chi\iota$. *Paley Eng. Javn. Philol.* x., $\delta\epsilon\iota\omega$ $\alpha\upsilon\chi\iota$ $\delta\epsilon\iota\omega$... | $\tau\omicron$ $\mu\omicron\tau\omicron\upsilon$ $\delta\epsilon\iota\omega$ $\alpha\upsilon\chi\iota$ $\tau\omicron$ $\mu\omicron\tau\omicron\upsilon$ $\alpha\upsilon\chi\iota$;

4. The *Mss.* read *ἐν τῷ ὄρει*. All attempts to explain this reading are abortive. Hecchi's interpretation, "to say nothing of the ruin," where *ἐν τῷ* = *ἐν τῷ*, has had the most followers. Some have tried (in vain) to get the sense "not without ruin," by changing *ἐν* to *ἐν*, or by supplying the force of an *οὐ* from *ἐν*. F. Wieseler *Philol.*, 1860, p. 474, proposes *ἐν τῷ ὄρει*. Other emendations are: *ἐν τῷ ὄρει* Brunck; *ἐν τῷ ὄρει* Porson; *ἐν τῷ ὄρει* A. and approved by Welcker (*Idem. Mus.* 1831, p. 310); *ἐν τῷ ὄρει* Vauvilliers; *ἐν τῷ ὄρει* Weckl. (*Sophr. Emend.*). Paley believes 4-6 to be an interpolation.

5. The repetition of the ode in 8 is suspicious. May not ~~der~~ ~~der~~ originally have been ~~der~~ = ~~der~~? To this surmise we are led also by the statement of Schmidt that two Mss. (Monac 500, and Vindob. 160) have ~~der~~ (traces of which also appear in I, E), which may be a corruption of ~~der~~.

18. L. η div; but that the Schol. read $\eta\delta\gamma$ is evident from the gloss, $\eta\delta\gamma$ $\eta\delta\gamma$.

24. The reading of the text is that of the MS. Its anomalies are $\chi\pi\alpha\rho\iota\sigma\tau\iota\varsigma$ = $\chi\pi\alpha\rho\iota\sigma\mu\alpha\tau\epsilon\varsigma$, $\chi\pi\iota\sigma\tau\epsilon\alpha$ $\sigma\tau\epsilon\lambda\lambda\epsilon\gamma$, and $\delta\lambda\epsilon\gamma$ $\delta\epsilon\alpha\iota\varsigma$. With Wund., Mein., Schn., Al., Lind., we should prefer to reject the verse as a gloss. For $\chi\pi\alpha\rho\iota\sigma\tau\iota\varsigma$ W. reads $\chi\pi\alpha\rho\iota\sigma\tau\iota\varsigma$ (with righteous justice and law in the sight of the good). Camp. suggests $\pi\alpha\iota\sigma\tau\iota\varsigma$, having laid him out; Herm. and Ell. $\chi\pi\alpha\rho\iota\sigma\tau\iota\varsigma$ = $\pi\alpha\rho\alpha\gamma\gamma\alpha\lambda\lambda\iota\sigma\tau\iota\varsigma$, i.e. Eteocles requested Creon to bury him with appropriate rites in case he should fall. Weckl. Soph. *Æschyl.* proposes $\mu\eta\sigma\tau\iota\varsigma$ $\delta\lambda\epsilon\gamma$ $\delta\epsilon\gamma$ or $\delta\epsilon\alpha\iota\varsigma$. Margoliouth. *Studia Scenica* I. favors $\chi\pi\iota\sigma\tau\epsilon\alpha$ $\delta\epsilon\alpha\iota\varsigma$ and $\chi\pi\iota\sigma\tau\epsilon\alpha$ $\chi\delta\epsilon\alpha\iota\varsigma$.

29. *Graber-Schavrov*: we read F. R. Interior Mass and most edit. *Schavrov* *Graber*, which is the more usual order (*Eur. Rec.* 30), and gives a smoother

metrical verse. Still a tribrach in the second foot of the iambic trimeter is not unexampled: cf. *λέμπε*, *Phil.* 1235; *χέμα*, *Aesch. Choech.* 1; *πάρσα*, *Phil.* 1314.

40. C. A. Lehmann, *Hermes* xiv. 466, conjectures *ἀκούε' ἐν ᾧ* *ἐπαινοῦ*.

46. This verse is rejected by W. and by many other edit., on the ground that it breaks the *συναπταμένη* or single-verse-dialogue. Such a local, however, is not without example in Soph. Cf. *O. T.* 356-358, 1171 f. The remark of Didymus, *ὅτι τὰ ἀσυναπταμένα τὰς ἀρχὰς ἐκείνηται*, has influenced edit.

48. *μ'* has been inserted by Bruck from the Schol.

57. L reads *ἐπαινοῦ*, adopted by Herm. and Seyff. in the sense, taken with *χρῆσι*, of *ἐπαινοῦμαι*. Others, in order to avoid the recurrence of the final syllable *-ου*, propose to read *χρη*, or to transpose *παρὸν* and *χρῆσι*.

70. Meineke proposes *καὶ γ'* and supplies *ἡμέτ'* with *μεν*, so as to throw more emphasis upon *ἡμέτερον*.

71. The older Mss. read *ἑστιά*, and forth evidently is *impr.* of *εἰστιά*; the meaning then is *hold such views as you please*. But for this sense *ἑστιά* is the usual word. W. adopts the reading *ἑστιά*, which Herm. thought was required by the syntax.

76. Lahl. *Gerth de dial. tragœd.*, *Curt. Stud.* 1, p. 200 f., has shown that both the Attic *αι* and the Ionic *αι* are used by the dramatic writers, and that where a spondaic word was needed, as here, the older and more weighty form *αι* was preferred. In 181, 1150, 1195, *αι*, with the first syllable shortened so as to form an iambus; in 168, 456, *αι* is commonly measured *υ* —, though there we might have an irrational spondee.

106. W. reads *Ἀππύρι* by conjecture. This is adopted by Gleditsch, *Die Canticen der Soph. Tragœdien*. II., *Ἀππύρι*. Feussner and Schütz read *Ἀππύρι* in | *βάρη φέρη παρρηγί*, joining in with *βάρη*. Copyists might easily omit *in* in such a position. E. Abresch proposes *Ἀππύρι*.

108. W. is the only recent edit. who follows L. in reading *ἀπρῶν* = *sharp-pointed, piercing*. W. makes it refer to the sharp sound of the snapping of the reins over the backs of the horses. *ἀπρῶν*, *ἐκπρῶν* have been suggested. K has *ἀπρῶν*. The Schol. explains by *ἀγρί*.

110. *γῆ* and *ὀρμηγῆ* (113) are emendations of Lind., who supposes that *γῆ* and *ὀρμηγῆ* came into the Mss. through an erroneous extension by the copyists of the use of Doric forms to the anapaestic systems. Were Doric forms to be introduced generally into the anapaests of Soph., a great many changes of text would be necessary. If, on the contrary, Dorics are to be excluded from the anapaests, only the following need to be changed: *Ant.* 804, *παρρηγί*; 822, *ἑστιά* *Ἀτῶν*; *Aj.* 308, *Ἐργασίῳ*; 331, *ἐπύρην*; *El.* 90, *πλεγί*; *O. T.* 1302, *βίρην*. See note on 380, where a Doric form occurs in an anapaestic system.

112. In the Mss. the corresponding verse (129) of the next anapaestic system has two feet more than this. Because of this circumstance [which,

however, is far from being conclusive, since exact correspondence in anapaests is not always strictly observed, cf. *dj.* 200-219, *Phil.* 144-146 with 102-103), and the need of some word to govern ἐν, and in view of the Schol., *ὄντινα ἔργων* . . . ἦγονεν δὲ Πολυμήνεα, and the fact that Polynices cannot be the subject of what follows in the next strophe, most edit. have supposed that there was a lacuna in the Mss., which they have tried to supply in various ways: e.g. Erfurdt proposed *ἰσχυρὰ δούε* E, Schen. *ἔργων* κείνης E. In W.'s reading (taken from J. Fr. Martin) *ἰσχυρὰ* means *invited*, and κείνης refers to Adrastus, the leader of the Argives. The edit. that do not accept a lacuna generally follow Seutiger's change in 110, *ἐν* . . . Πολυμήνεα, which avoids the difficulty of making Polynices the subj. of the following verbs.

113. *ἐκ* (4) γὰρ δέ, most of the Mss. *αἰετός* δὲ γὰρ, the Schol. W., *αἰετός* δὲ γάρ. If an exact correspondence of verse in this anapaestic system is to be maintained, we must have a paroemiac here to correspond with 130, where the reading, however, is too uncertain to control the text of this verse.

117. *φονεύων* is the emendation of Boeckh for *φονεύων* or *φονεύων* of the Mss., which does not suit the metre. The Schol., *καὶ τὸν φόνον ἱππῶνα λαγνῶνα*, also favors Boeckh's change.

122. *τε καὶ*. In the Mss. *τε* is wanting; it was added by Triclinius. So read most edit. Boeckh reads *ἰσχυρῶν*; Bl., *καὶ*; W., *καὶ πάλιν*; Weckl., *Sapp.* *Ἐμμεδ.*, *τε καὶ*, tho' giving a special force to *ἰσχυρῶν*.

124 H. Most edit. adopt, with minor differences, this interpretation: The poet, alluding to the image of the eagle, which represents the Argives, refers by *ἰσχυρῶν* to the Thebans, thus alluding to the fable of the eagle and the dragon, and to the origin of the Thebans. The passage would then read, suitably to the construction of *ἰσχυρῶν* in the schol.: (1) *Such a warfare den, a thing difficult to overcome, was made of his back by his antagonist the dragon; or* (2) *a hard conquest for the dragon watching his foe.* Two objections may be urged: (1) The use of *ἰσχυρῶν*, *ἔβα*, *ἀνέχοντο*, *γένητο* is not in keeping with the retention of the figure in *αἰετός*. (2) *πάντοτε* *ἰσχυρῶν* must be said, of course, of the Thebans, and yet acc. to this interpretation this *πάντοτε* was a *διεχέρισμα* for the Thebans. We understand the poet to say that the Argive foe *ἔβα*, because *τοῖς πάντοτε* *πρὶ*. that he found it a thing hard to overcome. Schmidt proposes, *τοῖς γ' ἀπὸ φόνου ἰσχυρῶν πάντοτε* "Ἄριστον ἐντολὴν δούε χεῖρα ἰσχυρῶν", which he translates, "such a mighty din of battle arose about the man (the Argive foe), that it gave him as a conquest to the opposing dragon (i.e. the Thebans). Gleditsch proposes, *ἀπὸ τῶνδ' ἰσχυρῶν πάντοτε* "Ἄριστον ἐντολὴν τε στείραμα ἰσχυρῶν" (*ἰσχυρῶν* being the Thebans).

130. L has *ὑπερπύλας* with *ὑπερπύλας* on the margin a *εὐαγὴς μύθη*. The former word is plainly a mistake, and such conjectures as *ὑπερπύλας* of Vauvilliers (adopted by Dell.) and *ὑπερπύλας* of Boeckh are unsatisfactory. W.'s reading, *ὑπερπύλας* (referring to Capaneus and obj. of *ἰσχυρῶν*), is ingenious; but the word seems necessary to the thought of the preceding sent., for it was their *ἡδύη* and proud advance which Zeus *ὑπερπύλας* *κρῖ*. *ὑπερπύλας* is found in E.

134. *ἀντιρροῖς* is the reading of Valerianus, of several inferior Mss., and of the Schol. I. has *ἀντιρροῖς* with us written above by a later hand. The metre is against *ἀντιρροῖς*. Many edit. follow Porson in writing *ἀντιρροῖς* in agreement with γῆ (the word *smiling back*); but we should then expect the regular form *ἀντιρροῖα*.

138. *Διός* is the conjecture of W. from the mutilated reading of I. (traces of δ or δα with two unequal marks of apostrophe). *τὰ πόλιν* is found in most of the Mss. Walz's reading brings out the double anastrophe between Capaneus and the other chieftains on the one hand and "Ἄρης καὶ Ζεὺς on the other. Weckl's conjecture, *ἵξε τ' ἄλλῃ τὰ πόλιν* (altere se habuerunt res huius, i.e. Capaneus), is worthy of mention. So also is that of Gindrich, *ἄλλῃ πόλιν ἔθε πόλιν ἄλλῃ κτλ.*

151. The Mss. are divided between *βίρθεα* (so I.) and *βίρθη*. Some edit. take *βίρθεα* as the lat. for the inv. W. adopts Weckl's (*Syll. Amend.*) emendation, *χρὺν ὡς βίρθεα*. S. and Schmidt read *χρῆ*. Bl. proposes *βίρθε* for *βίρθη*. Schubert adopts Keifala's conjecture and reads *τὰ ὡς βίρθη*.

156B. The Mss. read *νοχρῶς* with one anapaest lacking in 156, and followed by *νοχρῶς θῶν κτλ.* of our text. The coin in I. begins with the words *Κρίων | νοχρῶς | χροῖ | ὄν | νοχρῶς | κοινῶ*. It seems necessary therefore to supply a word in 156. The omission there of some word denoting *order* is further indicated by the Schol. on *νοχρῶς*: *πρωτὶ κατατάξις εἰς τὴν ἀρχὴν καὶ τυραννίαν*. With the change of *νοχρῶς* *νοχρῶς* into *νοχρῶς*, adopted by several edit., we lose what appears to be an important part of the thought, sc. that Orestes had just come into power, a fact to which he himself refers in his speech (170-174). Walz's supposition that two anapaests fell out just before *νοχρῶς* (he would supply *νοχρῶς τῶνς νοχρῶς* for the entire supposed lacuna) seems more violent than, following the arrangement of the verses indicated above, to take verse 156 as an anapaestic monometer. That anapaestic systems do not need to correspond to each other in strophic arrangement is, acc. to Bell., to be seen in the Parodos of the *Philo.* and that of the *O. C.*

158. *τὶνα* in most edit., after the reading of Vat. and A.

169. *ἐπικέσται* is preferred by Reiske, Hartung, Schenalt, N., "almost" by Bl. W. objects that the usual expression for "standing firm," as opposed to "fleeing," is *ἐπικέσται μέγαν*.

180. *ἐνελθῶς* is the old Attic form for *ἐνελθῶς*. Photius *Lex.* p. 168, says: *ἐλθῶς οἱ ἀρχαῖοι λέγουσιν, οἱ κλαῖον, καὶ ἐλθῶς αὐτῶ καὶ οἱ τραγικοὶ καὶ Θουκυδίδης*. The Mss. of the tragedians vary between *η* and *υ*. Cf. Gerth de *diol. inyard*, *Cart. Stud.* I. b., 217 ff. So *ἐνελθῶς*, 609, *ἐλθῶς*, 1189.

189. *αἰχμῶνα*. The late subscript in the forms which have *ι* is good Attic usage. Cf. Weckl. *Graec. Epigraphicae*, p. 45.

203. The Mss. read *ἐκκατέρχεται*, corrected to *ἐκκατέρχεται*, which is the reading of W. This Inf. must depend on *ἀίψα*. *ἐκκατέρχεται* is the emendation of Musgrave, and is the reading of the most edit.

αἰξῶνα from Dind. Poet. Soc., and reads ἰνῶνα αἰξῶνα ἀμφιπόλαιον ζυγόν, εὐρύον καί, which he translates, "he spurs him a yoke of servants in the horse and the bull." Brock's reading seems the least unsatisfactory.

354. W. adopts the conjectural reading of Wiczelet, καὶ ἀνέπνευ ὀρόνημα, and interprets: "The thought which is swift as the wind becomes definitely fixed by means of the word."

357. The Mss. αἰθῶρα (= αἰθῶρα). So W., who takes it as = τὰ αἰθῶρα with τάων (cf. 1209, 1265), i.e. the brightness of the frosts. This is the reading also of Bl. and Wund. Brock's conjecture ἐναῖθῶρα has been adopted chiefly because, as Camp. says, the repetition of \cup | \cup | \cup | \cup | in verses 3, 4, 6, suits the composition of the strophic better than the introduction of the bacchius and cretic in verse 3, i.e. \cup — | — \cup —. Camp. reads διαῖθῶρα; other editt. are divided between ἐναῖθῶρα and ἐναῖθῶρα.

360. W. departs without sufficient reason from the Mss. reading adopted in the text. The phrase to which he objects is not τὸ οὐδὲν but οὐδὲν τὸ μᾶλλον.

361 ff. The traditional reading is not free from difficulty. Schmidt proposes Ἀλλ' ἄνθ' ὅσον οὐδὲν οἷε ἱσθῆναι ὅτι καὶ οὐδὲν ἔδραμον καὶ. For ἱσθῆναι several changes have been proposed, e.g. ἱσθῆναι, ἱσθῆναι, ἱσθῆναι.

365. οὐδὲν is hard to justify. In place of it, Heinsianeth proposes εὐνέειν; Schmidt, εὐνέειν; Gleditsch, εὐνέειν.

366. W. reads τὸν ἵε to make the verse iogaeolic. J. H. H. Schmidt makes it choric. See Schmidt's *Rhythmic and Metric*, p. 175, foot-note.

368. παρῶν in the Mss. Gloss in L³ παρῶν τῶν. Seyff., Erfurdt, Herm., Heubh., Camp., follow the Mss. Brock's interprets by violating from the idea of *falsely asserting*. The most noticeable emendations are: παρῶν adopted by W., from the Schol.; τ' αἰσῶν = ὁρῶν, Schol.; τ' ὁρῶν, Kayser; παρῶν, Wund.; παρῶν, Dind., Ell.; and παρῶν, Musgrave, Reiske, N. Boudz. The last fits the thought best.

375. Mein. thinks καὶ cannot be right and reads καὶ. I. ἱσθῶν. This is preferred by Camp. and Bl. to ἱσθῶν because of the preceding οἷε.

386. μέγαν has been restored by Seyff. from L. The other Mss. have εἰς εἶν. N. reads εἰς καλῶν, Weckl. Soph. Friend, εἰς καλῶν.

390. Weckl. conjectures εὐρὸς μ' ἱσθῶν.

411 f. Neck proposes ἱσθῶν ὁρῶν.

414. The Mss. read ἀνέπνευ, which is exactly contrary to the sense required, *as to be negligent of*. The reading of the text is the emendation of Bonitz, and is adopted by Seyff., N., Weckl. Gollsch (*Jahrb. Philol.* 1878, p. 178) proposes εἰς τὸν καὶ ἱσθῶν ὁρῶν.

436. Dind. changes ἀλλ' ὅσον to εἰς ὅσον, which has found favor with many editt. But ἀλλ' adds the thought "she confessed all," which was the cause of both pain and pleasure to the Guard.

439. W. has adopted the proposal of Bl. καὶ against all Mss. authority and without sufficient reason. By πάντα πάντα, the Guard simply means "all these considerations that I have been speaking of."

447. *I. ἡδὲν τὰ*, which has been taken by most edit. as *ἡδὲν τὰ* Cōhei, *Nor. Lect.* 215, emends to *ἡδὲν τὰ*, acc. to the directions of the old grammarians for the word *ἡδὲν*. Cf. also *Trach.* 355, *ἡδὲν τὰ*.

452. *ταύτῃς . . . ἀφ' αὐτῆς* is the conjecture of Valartre for the traditional *οὐδὲν . . . ἀφ' αὐτῆς*, and is preferred by W. in his critical appendix, and adopted by Seyff., N., Bonitz, Schmidt, et al. The defenders of the *Ma.* replying find in *οὐδὲν* an intentional sarcasm on the same expression in Cōhei's question, and understand it to refer to the laws of sepulture. But the expression *οὐδὲν* (*in ἀφ' αὐτῆς*) seems rather vague for this.

454. *ἀντὶ τῆς αὐτῆς* is the reading of Boeckh after one *Ma.*, for *ἀντὶ τῆς αὐτῆς*.

462. *I. ἡντ' αὐτῆς*. Brunck wrote *αὐτῆς* after inferior *Ma.*

467. W. changes the *Ma.* *ἡντ' αὐτῆς* to *ἡντ' αὐτῆς*, i.e. the one sprung from my mother, and one (sc. father). If only the mother is mentioned, W. argues that Polyneices would be represented as only a half-brother of Antigone. But W.'s reading is not justified by *ἡντ' αὐτῆς* vi καὶ μὴν αὐτῆς, *Plat. Legg.* i. 637 c, and similar passages, in which identity of parentage is expressed by the use of *ἡντ' αὐτῆς* or *ἡντ' αὐτῆς*. Mein. proposes *ἡντ' αὐτῆς* πατρὸς γ' ἀφ' αὐτῆς. *ἀφ' αὐτῆς* ἡντῶν *ἡντῶν* is the ordinary reading. The *Ma.* vary between *ἡντῶν* L, *ἡντῶν* A, *ἡντῶν* Vat., *ἡντῶν* and *ἡντῶν* inferior *Ma.* The *Schol.* *ἡντῶν* ἡντῶν. *ἡντῶν* has no warrant. *ἡντῶν* and *ἀφ' αὐτῆς* are found in the text. The simple *ἡντῶν* in the sense of *ἡντῶν* is not found. *ἀφ' αὐτῆς* may be a gloss, or a change from *ἀφ' αὐτῆς* when the corrupt form *ἡντῶν* had gained foothold. Bl. thinks the disturbance in the text arises from the omission of *ἡντῶν*, and that *ἡντῶν* is a gloss, and reads *ἀφ' αὐτῆς* *ἡντῶν*. Weckl. *Soph. Emend.* also prefers this.

480. *ἀφ' αὐτῆς* (σ) in A, Vat., *ἀφ' αὐτῆς* (α) in L. The reading of the text gives a plainer constr. than *ἀφ' αὐτῆς*, which would have to be taken (as *ἀφ' αὐτῆς* is) in the pred. gen. with *καὶ* (αὐτῶν).

490. W. reads *ταύτῃς* obj. of *βουλεύσθαι*, and makes *ταύτῃς* gen. of possession referring to Polyneices. For the plur. he cites *O. T.* 687, *οὐκ ἀφ' αὐτῶν*. He objects to *βουλεύσθαι* as exegetical inf. on account of its position, and to taking *ἡντῶν* with *ταύτῃς* *ταύτῃς*, like *ἡντῶν* *τῆς* *τῆς*, *γῆς*, and similar phrases. Metzger proposes *ταύτῃς* *καὶ* *ταύτῃς*. Keck would read *ταύτῃς* *ἀφ' αὐτῆς* *ταύτῃς*.

505. The *Ma.* read *ἡντῶν*, *ἡντῶν*. But the fut. opt. is not used in independent cond. sent. Some edit. prefer the aor. *ἡντῶν*, *ἡντῶν*.

506 f. By giving these verses to the Chorus, W. avoids some of the difficulties mentioned in the notes. W. cannot be right in supposing that there is any reference to these verses in what follows. *ταύτῃς* (508) plainly refers to 502 ff. *ἡντῶν* *στῆναι* does not imply that the Chorus have spoken, but is only another form of the statement in 504, 506. In assigning these verses to the Chorus, W. has chosen the less objectionable course.

520. *ἡντῶν* is a variant. Some edit. read *ἡντῶν*, others *ἡντῶν*, and supply *ταύτῃς* as pred. from the preceding verse.

627. *Σάρπη λαβόμενη* I, *λαβομένη* A, *λαβομένη* I, V, Vat. Schol. *Σάρπη ελβόμενη*, the reading of Triclinius. But *ελβ* is not found in the tragedians. *ελβόμενη*, Aesch. *Prom.* 400, is a conjecture of Hermann.

631. Editt. generally read *ἦ*, omit comma after *ἰσχυρήν*, and have comma instead of colon after *θρίνον*. I, V read *ἦ*. Valckenacker, on *Placc.* 1827, shows that the art. is often found after a pron. in an address to indicate mockery or anger. Cf. *El.* 327, *οὐδ' ἦ γαίη ἡ μωροτέρα μοῖρ᾽ ἐμὴ λόγῳ*.

657. I has *μὲν ὃ* (*εἰ*?) corrected *σ* *prima manu* to *μέντοι* (= *παρ' τοῖς*). Schol. *στρατὴρ καλῶς ἔδρακεν φρονέον*. The variants are many. A has *μὲν τοῖς*, which is preferred by the most editt. because it gives a more pointed contrast with *τοῖς θεοῖς*. Two interpretations are then given: (1) "You in the view of these (Cleon), but I in the view of these (the gods below and Polynices) seemed, etc." (2) "You seemed in that way (your way) to be exercising good judgment, but I in this way (my way)." Schubert reads, after K + *Calab.* *οὐ μὲν τοῖς, τὰς δ' ἰγὰ*.

675. The common reading is *ἔφω*. I has *ἔφω*, followed by W., Schell., Seyff., Tind. *Pers. Sen.* K proposes *μῶρες*, Mein. *καρὲς*, Weckl. *Soph. Elenc.* *μῶμι*.

678 f. I. has *νόσῃ* (instead of *νόσῃ*), prob. by inadvertence because of the following *νόσῃ*, just as A has both times *νόσῃ*. These variants and the peculiar emphasis of *γυναικὸς ἵστα* have led to several emendations; e.g. *εἰ βί νόσῃ* *χρή γυναικὸς ἵστα*, Dind.; *ἵστα*, Schmidt; *εἰ βί νόσῃ* *βί* *χρή*, Seyff.; *ἵστα* *βί* *χρή γυναικὸς ἵστα*, Weckl., after Engelmann.

680. Naber, *Metastrophic* ix. p. 212 I, proposes *φύλασσαι* for *φύλασσει*, but this robs *γὰρ* of its force.

686. Most of the Mss. *νοστήσας ἄλκι*, corrected by Elmsley.

688. Triclinius read *Θρηνησας* for *Θρηνησας* of the Mss., which has been corrected by Ell. to *Θρηνησας*. Bergk proposes *ἱερὸς ἑφελαν*, which is approved by Bl.

691. The text has the Mss. reading. W. objects to the combination of *εὐκλειῶν* and *διαιρέτων* (a permanent and a temporary quality) by means of *καὶ*. The position of *ἔ* is unusual. W.'s reading *διαιρέτων* is the conjecture of Bergk.

694 ff. "To find a perfectly satisfactory reading as a substitute for these ill-fitting words is hardly possible." N. Instead of *φθινόντων* of the Mss., Hermann reads *φθινόν*, which he takes metrically as the required spondee; but *φθινόν* has elsewhere a short penult. Dind. *Pers. Sen.* proposed *πῆμα* *ἄλλ' ἄλκι* *ἐπὶ πῆμα*. Kolster, *Das zweite Stasimon in Soph. Antigone*, *Jahrb. Philol.* 1867, p. 101 ff., ingeniously conjectures *πῆμα* *ἀφθινόν* for *πῆμα* *φθινόντων*. Schmidt reads: *δοξαίε τὰ δαδρακῆναι φθινόν ὄρεται | πῆμα* *εὐκλειῶν* *ἐπὶ πῆμα* *διαιρέτων*.

696. Kolster changes *γίνε* to *δύο*, i.e. "the blood-guiltiness (of the race) does not leave posterity free."

699. Th. Koek conjectures *βαλόν* for *φίλον*. This is adopted by Seyff. and defended by Kolster.

703. Mss. *καί*. *καί* is the emendation of Jortin, now generally

being most in harmony with the thought and at the same time requiring no violent change of the Mss. reading. Diad. abandons the passage, supposing *ἔπειτα* and *ἰαυδὲ* *ἔως* to be interpolated from 618 and 625.

620. L. reads *ἠπρωτοῖς*. The other Mss. vary between *ἠπρωτοῖς*, *ἠπρωτοῖς*, *ἠπρωτοῖς*. The Schol., *ἠπρωτοῖς*, favors *ἠπρωτοῖς*.

625. Mss. *ἀλγυροῖς*. *ἀλγυροῖς* is Bergk's emendation. *ἀλγυροῖς* is a doubtful form, and would mean one of a few.

633. *θυμωμένον* is the reading of an old Schol. for *ἀνυμωμένον*, which is a *ἄνω* *ἀνυμωμένον* and means rage.

646. W.'s *ῥίθις* for *ῥίθις* is a marginal reading of L, and is apparently confirmed by the Schol. But *ῥίθις* makes good sense, and is recommended by O. C. 400, *ῥίθις τῇ νόσῳ μέγας σπασμὸς ἔπειτα, καὶ ἔπειτα ἔχθρῳ ῥίθις*.

648. The Mss. read *τὸν φόνον ἔφ' ἑβον*. Triclinius first inserted *γ'* before *ἔφ'* to heal the metrical fault. But it is difficult to see any force in *γ'* with *φόνον*. W.'s reading *ἔφ' ἑβον* is a conjecture of Bl. Diad. *Port. Scen.* *φόνον ἔφ' ἑβον* *ἔπειτα*, gives an apparent dactyl in the third foot. He also proposes *ῥίθις ἔφ' ἑβον* *φόνον*, which is adopted by Schubert. Meib. proposes *φόνον ὅς γ' ἑβον*. Weckl. *καὶ ἔφ' ἑβον* *φόνον*.

659. L. has *τὰ γ' ἑβον*, with *συγγενή* written above. *συγγενή* is prob. a gloss, but is regarded by W. as an original correction. Erfurt. corrected to *τὰ γ' ἑβον*.

669. W. rejects this verse, (1) because *ἔφ' ἑβον* seems to him superfluous after what is said in 666 ff.; (2) because *ἔφ' ἑβον* ought to come before *ἔφ' ἑβον*, since to rule well is a result of to obey well; (3) because with this verse omitted the number of verses spoken by Creon and by Haemon would be exactly equal. These reasons seem insufficient. Soph. is not so rigid an observer as Aesch. of correspondence in the *συναρμολογία*. Bl. would prefer to read *καὶ τὸν ἑβον* *τὸν ἑβον*.

673. W. reads *καὶ τὸν ἑβον* *τὸν ἑβον* after two inferior Mss. This appears to be the emendation of a scribe who wished to avoid the assonation occasioned by *τὸν ἑβον*. Many edit. effect the same result by omitting *τὸν*, which has, however, the best Mss. authority.

674. J. reads *συμπαρῆς* (= *ἐν μύρῳ*). This is defended by Camp. and others, but with difficulty. Better is the emendation of Held (*Progr. Schweidnitz*, 1854), *ἐν μύρῳ* *ἔπειτα*. The reading of W. is the conjecture of Heiske, and is almost generally received.

675. Keek objects to *ῥίθις*, and would substitute *ῥίθις* for it.

688. L. has *ῥίθις* with 1 written above, a *prima manus*. *ῥίθις* is the reading also of A, V. Most edit. write *ῥίθις*.

706. W.'s change of *ῥίθις* to *ῥίθις* is unnecessary, and without Mss. support.

707. Priscian, *Instit. Gram.* 17, 167, quotes this verse thus: *ῥίθις γὰρ ῥίθις τὸν φόνον μόνος ἔπειτα*.

718. Most Mss. have *θυμῶν*, which some join with *ῥίθις* as a local dat., yield

833. L reads πολύν. W. proposes πολλή. Schol. through ποθεῖν = violently. προστίνας does not seem to be the right verb. V has προσφαινας. Cf. Aesch. *Prom.* 885, λόγῳ καὶ οὐκ ἐκεί | στρυγχεῖ πρὸς κύμασι λίγῃ.

840. οἶτον is Brunck's reading for εἶτον, adopted by Dind., Bl., N.

845. Εὐνομένη in L. The Schol. has εὐνομένην agreeing with μητρός, which is preferred by most editt.

849 f. W.'s reading is without authority, except that εἰ is found repeated in L, which seems to be an attempt to make the two agree with the corresponding verse of the strophe, 850. Bell. gets a closer metrical correspondence by reading εἰ δὲ θυγάτηρ εἰ γάρ οὐκ ἀντιτύχῃς κέρως, which has been adopted as being the least objectionable.

877. Dind. rejects καλὸν as a repetition from 800, and reads ἐρχομαι] νῦν ἔμελλεν εἶναι.

878. Μετ. ἴσος. Many editt. read ἴσος so as to avoid resolution of the trochee. ἴσος is written also in O. C. 16. But N. denies that this form was ever used by Soph.

887. The Mss. vary between δέηται, δέησι, δέησι, and δέησι.

888. Morstad's conjecture that τυφλῶν is a copyist's error for τυφλῶν is approved by Weckl.

905 ff. The spuriousness of these verses was first urged by A. Jacob, *Quaest. Soph.*, 1821. Critics are not agreed as to the extent of the supposed interpolation. W. brackets 905-912 + ἴσος 914; N., 904-920; Dind., 900-926; Schmidt, 904-924; Weckl., 905-912. A passage of somewhat similar rhetorical character is El. 1301 ff.

914. Kern would write ἐν Χρῶν for ἐν χροῖν.

922 f. These verses are rejected by N. on the ground that 922 is contradictory to the attitude of Antigone, who from the first has been convinced that the gods approve her deed, and that Creon will have to suffer for his conduct, and because the phrase τίς . . . θυγάτηρ is too obscure. For θυγάτηρ some prefer θυγαῖς.

927. For ἢ ἢ ἢ, N. would prefer μὴ μὴ. But the reading of the text is more emphatic, since it implies that a suffering greater than her own can hardly be conceived. Her fate, certainly, is as bitter as one could wish for Creon.

935 f. The Schol. was in doubt whether to assign these lines to Creon or to the Chorus. The Mss. assign them to Creon. Most editt. follow Brunck in giving them to the Chorus. Creon's threat in 932 seems to leave nothing more to be said by him. Antigone recognizes this in 933-4. The final confirmation comes most fittingly from the Chorus.

938. πολλή, Mss. and editt. generally. πολλή was adopted by W. from Meib., on the mistaken ground that πολλή is not suited to the sense. πολλή is a rare word, and is nowhere found in Soph.

941. βαρύνει L, A, E, Var., L², Schol. But this gives a dactyl and an anapaest in the same dipody. Scyll. emended to βαρύνει, supposing the

ἄσπλ' is omitted before the next μ . This is adopted by Camp. Triclinius read βασιλῆα, Herm., βασιλῆα, Eusebius, Θίβητ' ἤν' ἀσπλ' ἄσπλ' | μόνην λουπῶν (on which ἤν' βασιλῆα would be a gloss). Bergk prefers Δαδονιδῶν. N. brackets βασιλῆα. Dind. rejects the whole line.

949. The Mss. εἰσβαῖν. Triclinius changed this to εἰσβαῖν in order to make a paeoniac at the close of the anapaestic system.

948. καὶ is omitted by the Mss., and added by Herm.

962. ἄλβος is Erfurt's generally received emendation for the Mss. ὄμβρος. Erfurt compares Bacchylides ap. Stob. *Eccl. Phys.* I. 100, θανάτοις δ' οὐκ αἰσθαίρεται | οὐτ' ἄλβος οὐτ' ἀσπλ' ἄσπλ'.

955. ἄσπλ' is Scaliger's correction of the Mss. ὄμβρος.

956. W. remarks on κερπύλλων that the repetition of this word after so short an interval is suspicious, that the word does not well suit ἄσπλ', and that the dat. of cause is more properly joined with Dionysus, who is the dier. Dind. suspects a ditograph. The error caused by letting the eye fall upon 902 may have crowded out a word like ἀσπλ', which would give by the violent image of Dionysus.

957. L. has κατὰφροντος. The other Mss. have mostly κατὰφροντος. Metathesis of ϕ is freq. See Weckl. *Quæst. Epigraphicæ*, p. 48.

960 f. W. writes ἰσθῆσον after Plinier, Progr. 1851. Only thus, he says, lines Soph. come into harmony with the version of this myth given by Apollonius. See on 965. W., accordingly, gives the sense thus: "In the case of him who is thus bound to the rocks, the violence of bones makes the madness (together with the blood) trickle away; i.e. his mad insensate vanishes with his life." But without a more definite reference than ἰσθῆσον, is it probable that the poet would be understood to refer to this feature of the story? W. implies that σπλάξ is not easily understood unless it refers to the dripping of blood. But cf. *Arach. Agon.* 179, σπλάξ δ' ἐν ὄνυ . . . πόνος. The Schol. explains by οὗτος καὶ τοῦ Ἀντιόχου ἀπὸ τῆς κακῆς ἐργῆς ἀποβαίνει. Camp. renders: "So dire is the excess of rage that flows from madness." Bergk and N. propose ἀσπλ' for ἰσθῆσον.

965. W. adopts δ' from Seyfl. All the Mss. have ϵ except L, which omits the conj.

966. The Mss. Κισσίων πύλας (πύλας L) περὶ. This is now generally rejected, περὶ being undoubtedly a gloss. σπλάξων, Winkler's emendation, is now commonly received. Cf. Hesych. σπλάξων· οἱ σπλάξωνες τῇ θάλασσῃ κίτται. Soph. *Per.* 341, Πρώτον, δὲ γλαυκῆς μέδου εὐαίμου λίμνης ἐφ' ὧν ἡλῆς σπλάξωνες σπλάξων.

968. The Mss. vary between ἡ δ' and ἡς, impossible metrically. W. reads τὰ δ' used in an adv. sense = *scm* (τὰ μὲν = *quoniam* being omitted), to make prominent the locality which is directly connected with the story. It would be difficult to sustain this view.

969. ἄσπλ' is Buckh's addition for the lost cretic — —. Meim. suggests *quoniam*. Camp. would prefer some verb like *sonat* or *clāget*. *ἀσπλ'* in O. T.

100, is explained by the Schol. by ἀρχαῖον and referred to Salvydeasus. Cf. Aesch. *Prom.* 728, Σαλκυδέου γένος | ἱερὰν αὐτῶν.

970. ἀρχοντες is adopted by W. from Dind. (who has since rejected it) for metrical reasons. For the resolution of the long thesis in a iugated dactyl, see on 708, App.

972 ff. ἀρχὸν Πυρὸς was changed by Schz. to ἀρχὸν Πυρὸς, τοῦ Πυρὸς to ἀρχαῖος. Wend., Dind., Bl., Weckl., read ἀρχὸν for τοῦ Πυρὸς, and adopt ἀρχὸν ἱγχιῶν, the conjecture of Herm. for the senseless ἀρχὸν ἱγχιῶν of the Mss. ἀρχαῖος is the emendation of Lachmann. X. would prefer ἀρχὸν ἐξ ἀρχῆς δαμαρῆς . . . τοῦ Πυρὸς ὡς ἀρχαῖος.

979. L has παρὸς.

984. ἐκλάμπειν. So XII. and Dind. for the Mss. ἐκλάμπειν.

1021. αἰσχυρὸς is not a sure reading. Two letters are erased in L, after αἰ. X. thinks the true reading to be αἰσχυρὸς.

1027. ὡς L. ὡς δ. Bergk, Dind., Wend. write αἰσχυρὸς . . . ὡς.

1035. Most of the Mss. have τὸν δ' ὡς γένος. The text follows Herm., Boeckh, Nonitz, Camp. In striking out δ' and taking τὸν as a rel. of dem. pron. μὲν, the reading of W. is impossible, for it leaves ὡς γένος entirely indefinite. Some edit. think the reference is to the relatives of Creon, particularly to Antigone and Haemon. To accommodate this interpretation several changes have been suggested. X. proposes τὸν δ' ἐν γένει; Dind., τὸν δ' ἐν γένει ὡς.

1036. ἀναμειβόμενος is the reading of a later hand in L and of some inferior Mss. Camp. prefers this.

1037. L has γα [ὅς] written above a *prima manus*. The other Mss. vary between τὸν ἀποσπείλων, τὸν πρὸς σπείλων, τὸν πρὸ Σπείλων. The reading of Bl. is adopted in the text.

1056. For τὸ δ' ἐκ, Hartung reads τὸ δ' ἐκ. Cobet conjectures τὸ δ' ἐκ.

1055. τροχὸς is Erfurt's emendation of τροχῆς which means the turning of the wheel. This reading would better fit Wierckheimsen's emendation φανερῶς, which is adopted by X. Kvifala favors τῶν in an instr. sense = *in* comes to an end. Certain critics, in a callistic vein, argue for τροχόν, on the ground that, because the predictions of Theresias were to be fulfilled in the course of that day, Soph. would not make the scene any τροχῶν, as if several days might yet elapse. But the expression is to be taken as an indefinite one, like that in 1078.

1069. κεραιῶν: so read most of the Mss. and edit. E, I.², have κεραιῶν. With the partic., κῆ is superfluous.

1080-83. A perplexing passage. The first difficulty is the exact reference. W., Erfurt, Herm., Scylf., Camp. suppose that these verses contain a prediction of the war of the Epigoni, who ten years later avenged the denial of burial rites to their fathers by the destruction of Thebes. To make this reference more apparent, W. adopts the conjecture of Scylf., τὰ πρῶτα, *i.e.* which [his] whole affairs] dogs have polluted, and follows Bergk in reading

συντάφματα, acc. to a late Schol., at *ῥά τις ἐπὶ τῶν ἀποκτείνωντων οὐκ*. Wundt, Dind., Mein., Weckl., reject the passage as an interpolation fabricated from 1016-17. Boeckh, Schol., N., Hell., take the passage either as a general statement or as referring to the calamities that are to befall Thebes, without any particular allusion to the war of the Epigoni. Against this particular allusion Boeckh objects with much force as follows: (1) There is no reference in the entire play to any such event, nor to the tradition (cf. Hdt. ix. 27) that the other Argive leaders were denied burial. (2) *ῥά τις ἐχθρὰ* cannot refer to the Argive cities, since they were already in hostility with Thebes. (3) It is absurd to speak of birds—to say nothing of dogs—carrying the “unholy terror” into Peloponnesian cities. The second difficulty is the connection of the passage with the context. The transition between 1077-79 and 1080-86 is abrupt. Schol. seeks to make it less so by taking *ῥά τις πόλις* in the sense of the entire state, and connecting it closely with *οὐκ ἐρίμω*; but *ῥά τις πόλις* cannot be tortured to mean that. To what *ἐχθρὰ* refers is uncertain. Some supply *ταῖς Ἐπίροις* from 1075; others, *τοῖς*, meaning Creon; others, with the Schol., *ταῖς Ὀφθαλμαῖς*; others, *ταῖς θεαῖς*. These difficulties led Schutz and Brückh to place the passage immediately after 1022, where *ἐχθρὰ* would naturally be taken with *θεοὶ* in 1020, i.e. *hateful to the gods*, and the connection is thus much more clear. The third difficulty is in the use of certain expressions. (1) *ὅσων σπυρίγματα* can hardly mean anything else than *the mangled remains of as many (citizens)*. One of the most ingenious solutions of this difficulty is that of Schutz, who proposes to read *σπυρίγματα* and takes *καθάρματα* in the sense of *polluted* (cf. Schol., *μετὰ δὲ τῶν ἐκείνων, καὶ ἑστὶν· καθάρματα· σπυρίγματα καὶ καθάρματα, τὰ πρὸς τοῖς θεοῖς ἐστὶν ἐπὶ τοῖς θύμασι τίνασθαι*), i.e. *the sacrificial offerings of which dogs have polluted, etc.* (2) *ἀνέμους* has been objected to on the ground that *ῥά τις* would not be found in the rel. sent. after *ῥά τις*. This led W. to adopt the conjecture of Wieseler, *ῥά τις*, meaning *the most of the sacrificial hearth*. N. conjectures *ῥά τις*, and translates the phrase, *to their own entire sphere, i.e. the sky*. But neither is satisfactory. The interpretation given in the notes is a choice of evils, but the preference would be more decided were the passage to be placed in immediate connection with 1022, as indicated above.

1089. *ἰονυχίαν* is the Mss. reading for the more common Attic *ἰονυχία-τρον*. *ἰονυχίατρον* is found, acc. to some edit., in Plat. Chrm. 160 e, and *ἰονυχίαν* in Bekk. Anecd. 96, 10.

1090. *ἔν* is Brunck's emendation for *ἡ* of the Mss. Those who retain *ἡ* connect *ῥά τις* with *τὴν φρενὴν* in the sense of *the spirit of his mind* (like *γνώμη φρενὴν*, O. T. 624, Lat. *mens animi*). But the position of the words is against this. N. defends *ἡ*, and thinks the sent. is a combination of two const., viz. *ἀπὸ τῶν φρενῶν τὴν τὴν φρενὴν καὶ ἀπὸ τῶν ἡ ἐν τὴν φρενὴν*.

1096. *ἀνέμους*. Mss. *ἀνέμους*. Eds. have generally followed Flaubert in holding this and similar forms to be second aorists. But Curtius, *Verbum II*, p. 346, decides in favor of the traditional accentuation, and shows that *ἔ* does not belong exclusively to any tense stem.

1096 f. No satisfactory reading for these verses has yet been found. W.'s view seems wholly untenable. His constr. in $\epsilon\pi\sigma\alpha$ is $\epsilon\pi\sigma\alpha$ (*terrore*) $\delta\alpha\mu\alpha\tau\alpha\sigma\tau\epsilon\sigma$ $\theta\upsilon\mu\acute{\epsilon}\nu$ (subj.) $\mu\alpha\kappa\iota\sigma\tau\alpha$ $\acute{\alpha}\gamma\gamma$, i.e. it is a still more terrible thing for the soul that resists to stand with solemnity ($\mu\alpha\kappa\iota\sigma\tau\alpha$ taken absolutely (as in Eng. we say "to palpitate with fear"), and $\acute{\alpha}\gamma\gamma$ as dat. of instrument). $\epsilon\pi\sigma\alpha$ for $\epsilon\pi\sigma\alpha$ finds favor also with M., N., who take the thought to be "to yield is hard, but to resist is still more terrible." N. compares such phrases as $\delta\alpha\upsilon\epsilon\acute{\nu}$ $\kappa\alpha\iota$ $\epsilon\pi\sigma\alpha$ $\delta\iota\mu\omega\acute{\nu}$ (Herm. 43, 73), $\mu\iota\sigma\omega\sigma\tau\alpha$ $\delta\epsilon\upsilon\sigma\iota$ $\mu\alpha\kappa\iota\sigma\tau\alpha$ $\kappa\alpha\iota$ $\delta\epsilon\upsilon\sigma\iota\sigma$ $\epsilon\pi\sigma\alpha$ (Greg. Naz. 31. p. 178), and proposes to read $\acute{\alpha}\gamma\gamma$ $\mu\alpha\kappa\iota\sigma\tau\alpha$ $\delta\iota\mu\omega\acute{\nu}$ $\kappa\alpha\iota$ $\delta\epsilon\upsilon\sigma\iota\sigma$ $\epsilon\pi\sigma\alpha$. From 1090 it is evident that Creon is already casting about how to find his way out of his trouble; and in this frame of mind he is not so likely to consider what is more or less terrible as to seek for the best reason for yielding, which is, that he is ruined if he does not yield. $\acute{\alpha}\gamma\gamma$ is difficult to understand. By reading $\acute{\alpha}\gamma\gamma$ (nom.), and making $\theta\upsilon\mu\acute{\epsilon}\nu$ obj., the sense would be, but solemnity is at the door to taste my soul resisting. Cf. Ar. Ran. 54, $\mu\omega\sigma\tau\epsilon$ $\tau\eta\varsigma$ $\kappa\alpha\pi\tau\iota\alpha\varsigma$ $\acute{\alpha}\nu\tau\iota\sigma\tau\epsilon$.

1098. $\lambda\alpha\beta\epsilon\iota\sigma$, or $\lambda\alpha\mu\beta\epsilon\iota\sigma$ in L, but most editt. take this to be dittography of $\lambda\alpha\mu\beta\iota\sigma$, 1094, and read $\acute{\epsilon}\pi\iota\sigma\iota\varsigma$, found in inferior Mss.

1106. W. has rejected the reading of his first edit. $\kappa\alpha\pi\tau\iota\alpha\varsigma$ δ' $\epsilon\lambda\iota\sigma\tau\epsilon\mu\alpha\iota$ for $\kappa\alpha\pi\tau\iota\alpha\varsigma$ $\tau\alpha\upsilon\iota\sigma\tau\epsilon\mu\alpha\iota$ after L, which is difficult to defend, and is now generally abandoned. The Schol. explains by $\mu\epsilon\lambda\iota\sigma\tau\epsilon\mu\alpha\iota$ $\tau\eta\varsigma$ $\epsilon\pi\sigma\tau\epsilon\mu\alpha\iota$ $\gamma\eta\mu\iota\sigma\tau\epsilon$.

1108. L reads $\tau\epsilon'$ or $\tau\epsilon'$, with doubtful breathing; A has $\epsilon\tau'$; most of the later Mss. have $\tau\epsilon'$. The second $\tau\epsilon'$ of the text is found first in Triclinius. W. makes of $\tau\epsilon'$ $\delta\epsilon\delta\alpha\mu\iota\sigma$ the subj. of $\epsilon\pi\sigma\iota\gamma\epsilon\mu\epsilon\upsilon$ $\delta\epsilon$, supplied from $\epsilon\pi\sigma\iota\gamma\epsilon\mu\epsilon\upsilon$ $\delta\epsilon$.

1111. L has $\delta\epsilon\lambda\epsilon\iota$ $\tau\eta\varsigma$ $\tau\omega\iota\sigma\tau\epsilon\mu\alpha\iota$. The Schol. explains by $\delta\epsilon\lambda\epsilon\iota$ $\mu\alpha\iota\sigma\tau\epsilon\mu\alpha\iota$. $\mu\alpha\iota\sigma\tau\epsilon\mu\alpha\iota$ is the regular compound for $\delta\epsilon\lambda\epsilon\iota$ $\mu\alpha\iota\sigma\tau\epsilon\mu\alpha\iota$. $\delta\epsilon\lambda\epsilon\iota$ would make the verse symmetrical.

1115. W. and N. change the order of the words in order to make the metrical correspondence more exact in the strophe and antistrophe. But in iugaeodic verse an irrational long is admissible in the unaccented syllable.

1118. The Mss. have $\tau\epsilon\lambda\epsilon\iota\sigma$. The Schol., $\delta\epsilon$ $\tau\epsilon$ $\mu\alpha\lambda\iota\sigma\tau\epsilon\mu\alpha\iota$ $\tau\eta\varsigma$ $\chi\omega\rho\epsilon\upsilon$, also points to this. So read most editt. But W., N., Bell, prefer $\tau\epsilon\lambda\epsilon\iota\sigma$ for the reason that it is highly improbable that Soph. should here mention remote Italy and omit all reference to the original home of the Attic cult of Dionysus. Copyists might easily mistake the well-known $\tau\epsilon\lambda\epsilon\iota\sigma$ for this to them unknown Attic $\delta\epsilon\mu\epsilon$.

1121 f. W. reads δ $\beta\alpha\upsilon\chi\epsilon\upsilon$, $\beta\alpha\upsilon\chi\epsilon\upsilon$ $\mu\alpha\pi\sigma\tau\epsilon\mu\alpha\iota$, with the Mss. and most editt. But δ in some of the Mss. is written above $\beta\alpha\upsilon\chi\epsilon\upsilon$. δ was rejected by Herm., and δ before $\mu\alpha\pi\sigma\tau\epsilon\mu\alpha\iota$ was added by Musgrave so as to make the metre correspond exactly with that of the corresponding verse of the antistrophe.

1123 f. The Mss. have $\nu\alpha\upsilon\varsigma$ $\kappa\alpha\pi'$ $\delta\upsilon\pi\tau\epsilon\upsilon$. . . $\mu\epsilon\lambda\iota\sigma\tau\epsilon\mu\alpha\iota$. Hind. emends to $\nu\alpha\upsilon\varsigma$. $\delta\upsilon\pi\tau\epsilon\upsilon$ is the reading of Triclinius. $\mu\epsilon\lambda\iota\sigma\tau\epsilon\mu\alpha\iota$ is the emendation of

Norm. These changes have been adopted by most recent edit^s. Camp., however, follows the *Mss.*

1129. The *Mss.* have $\nu\acute{\iota}\phi\alpha\varsigma \epsilon\pi\iota\gamma\omega\upsilon\varsigma$, which has been transposed metri gratia by H. and W. But even then the metre does not exactly agree with the corresponding verse of the strophic ($\epsilon\pi\iota\gamma\omega\upsilon\varsigma = \nu\acute{\iota}\phi\alpha\varsigma \alpha\delta\alpha$). Keeping the same order as that of the *Mss.*, Dind. proposed $\nu\acute{\iota}\phi\alpha\varsigma \epsilon\pi\iota\gamma\omega\upsilon\varsigma$, which has been adopted by Schmidt in his metrical scheme. But the authority for $\epsilon\pi\iota\gamma\omega\upsilon\varsigma$ is only a gloss of Hecychius, who freq. interchanges $\epsilon\upsilon$ and υ . Mein. proposed to read $\alpha\lambda\epsilon\gamma\epsilon\upsilon$ for $\alpha\lambda\epsilon\gamma\alpha$ in the strophic. Ruhnkenstein, *Rhein. Mus. N. F.* xvi. 115, proposes $\epsilon\kappa\alpha\pi\iota\mu\epsilon\tau\epsilon\upsilon$ | $\nu\acute{\iota}\phi\alpha\varsigma \nu\acute{\iota}\mu\omega\tau\epsilon\upsilon$. The *Mss.* reading has been retained in this edit., and the irrational long syllable admitted in the metrical scheme.

1143. Παρναρταί : Dind. for Παρναρταί. Cf. Παρναρτοί, O. T. 475; Παρναρταί, Aesch. Chœph. 662.

1146. In W.'s reading, $\nu\acute{\iota}\phi\omega\upsilon\omega\tau\epsilon\upsilon$ of the *Mss.* has been changed to $\nu\acute{\iota}\phi\omega\upsilon\omega\upsilon$, a word not found in Soph., and the order of $\chi\omicron\pi\alpha\gamma\eta$ and $\delta\omicron\upsilon\tau\tau\epsilon\upsilon$ has been reversed. $\omega\omega\iota\omega\tau\epsilon\upsilon$ of the text was first suggested by Brunck. So we have in Aesch. Chœph. 622, $\omega\omega\iota\omega\tau\epsilon\upsilon$ (acc. to Heath's emendation), and the Aldine edit. read $\alpha\omega\omega\iota\omega\tau\epsilon\upsilon$ in Agam. 165.

1150. $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\lambda\acute{\epsilon}$ is Bergk's emendation of $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\lambda\epsilon\iota\alpha$, where $\omega\omega\iota\omega$ may have arisen in the *Mss.* from an emendation of $\delta\omega\mu\epsilon\iota$. Hecych. IIion. Camp. retain the *Mss.* reading or change to $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\lambda\epsilon\iota\alpha$, and insert $\acute{\alpha}\nu\alpha$ before $\omega\lambda\epsilon\iota\alpha$ in 1141, so as to make the metre of the corresponding verses agree. W. suggests to keep the *Mss.* reading, and to change $\omega\omega\iota\omega\tau\epsilon\upsilon$ to $\omega\omega\iota\omega\delta\omega\tau\epsilon\upsilon$, 1141.

1156. Mein. and N. think the text corrupt, and deny the correctness of the interpretation given in the notes. Mein. calls attention to the unpleasant frequency of the syllable $\alpha\upsilon$, and would prefer $\delta\omicron\epsilon\iota\alpha\varsigma \delta\epsilon \tau\upsilon \delta\omega\beta\acute{\iota}\mu\epsilon\upsilon \beta\lambda\omega$.

1160. B. prefers $\epsilon\phi\epsilon\sigma\tau\epsilon\upsilon\alpha\varsigma$ to $\alpha\lambda\epsilon\sigma\tau\epsilon\upsilon\alpha\varsigma$, with which N. agrees.

1161. $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\beta\epsilon\iota\varsigma$, $\acute{\alpha}\nu \kappa\tau\acute{\iota}$, is taken from Athenæus (see *infra*) for $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\beta\epsilon\iota\varsigma$ $\acute{\alpha}\nu \kappa\tau\acute{\iota}$ of the older *Mss.* W. is inclined to follow the conjecture of B., $\omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta \delta\omega\beta\epsilon\iota\varsigma$ (voc.).

1167. This verse is omitted in the *Mss.*, and was added by Turnebus from Athenæus vi. 280. The Schol. seems to have read it. N. proposes $\acute{\alpha}\nu\tau\iota \phi\acute{\iota}\mu\eta \epsilon\gamma\omega$ ($\epsilon\gamma\omega$, or $\acute{\alpha}\nu \tau\acute{\iota}\phi\mu\eta \epsilon\gamma\omega$ $\epsilon\gamma\omega$). Schmidt proposes $\tau\acute{\alpha}\varsigma \gamma\alpha\rho \eta\theta\epsilon\omega\iota\varsigma \acute{\omicron}\rho\alpha\varsigma \omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta$, in $\epsilon\gamma\omega$ ϵ or $\acute{\alpha}\nu \tau\acute{\iota}\phi\mu\eta \epsilon\gamma\omega$, or, if 1167 is included as genuine, $\tau\acute{\alpha}\varsigma \gamma\alpha\rho \eta\theta\epsilon\omega\iota\varsigma$ | $\acute{\alpha}\varsigma \delta\epsilon \omega\pi\omicron\delta\epsilon\iota\gamma\mu\acute{\epsilon}\nu\eta$, $\tau\omicron\iota\omega\epsilon\tau\epsilon\upsilon\alpha\varsigma \acute{\alpha}\nu \tau\acute{\iota}\phi\mu\eta \epsilon\gamma\omega$ | $\acute{\epsilon}\nu \epsilon\gamma\omega$, $\acute{\alpha}\lambda\lambda' \epsilon\gamma\omega\upsilon\chi\epsilon\upsilon\alpha\varsigma \eta\theta\epsilon\omega\iota\varsigma \nu\epsilon\pi\omicron\upsilon\alpha\iota$.

1168. L reads $\omega\lambda\alpha\upsilon\tau\epsilon\iota \omega\lambda\acute{\epsilon} \epsilon\gamma\omega$. This is defended by Camp. as being an instance of the pres. indic. to state a supposition. But the impv. seems more forcible. The statement is a general one.

1175. $\alpha\sigma\epsilon\beta\epsilon\iota\alpha\varsigma$ is in the view of many critics an unsatisfactory reading. Mein. conjectured $\acute{\alpha}\rho\epsilon\tau\epsilon\iota\alpha\varsigma$ *etain just war by a bloody hand, or (Latus) struck by a mighty hand*. Keck proposes $\alpha\sigma\epsilon\beta\epsilon\iota\alpha\varsigma$. Jacob regards 1176-77 as an interpolation.

1179. *βουλεύει* has been suspected as a false reading. Weckl. Suppl. *ἀνέει*, προπορεύει συμβάλλειν.

1182. *Ἡμεῖς* reads *παρὰ* for *πᾶς*, and is followed by Dind. Poet. Scen. and N.

1184 f. *Παλλὰς* *ἐγμῶν* *προσέγγονος* is suspected by many edit. W. canno find another instance of *προσέγγονος* used as a subst. But *κατήγανος* and *ανωγγονος* are formed and used in precisely the same way. *Παλλὰς* *βούρος*, or *σβας*, has been conjectured.

1195. *ἀληθι* is Neue's emendation of the Mss. *ἡ ἀληθι*.

1200. The Mss. *κατασχέθην*. Elmsley writes *κατασχέθην*. See on 1096.

1203. *καλὴν*: L. has *αὐ* written by an ancient corrector over *αὐ*, i. e. *καλὴν*, which seems preferable.

1209. Schöfer prefers *παρὰ* for *πᾶς*, Weckl. *κατασχέθην*, for *κατασχέθην*.

1214. For *καὶ* Keck would read *καὶ*.

1216. Ecylt., followed by N., prefers *χώρας* for *χώματος*. Cf. Hesych. *χώμα* *πρόμα* ἢ *σχῶμα* γῆς.

1219. Some of the best edit. follow Dindorf's emendation *κατασχέθην*. Cf. Asch. Poet. 397, *ἡμεῖς* *ὅλην* *βρίχον* *ἐν* *κατασχέθην*. Mur. Iph. Tour. 1405, *κατασχέθην* *καὶ* *προσπαράγοντες* *ἐν* *κατασχέθην*.

1223. This verse is suspected by Dind. because of the supposed tautology in *ὁμοῖον* *λέγος* after the more emphatic *καὶ* *ὅλην*. Mein. for the same reason writes *τῶν* for *λέγος*, Bergh *λέγος*. But there is no tautology with the explanation adopted in the notes.

1228. Instead of *ὅλην*, L. reads *ὅλην*.

1232. L. reads *ἀντιπᾶν* *ὅλην*. *ὅλην* is written as a gloss in some Mss. Dind. used to read *ἀντιπᾶν* *ὅλην*, but in his Poet. Scen. reads *ἀντιπᾶν* *ὅλην*. Weckl. thinks that in the original codex *ὅλην* was written above *ὅλην*, to explain the expression "to draw the sword from the scabbard," and that this is the origin of *ὅλην*.

1238. The reading of the Schol. and of two inferior Mss. is *πᾶν*. *πᾶν* is found in L, L², and two Vatican Mss. Many recent edit. prefer *πᾶν*, on the ground that it is a "harder" reading; but others again find *πᾶν* *ἐν* *ἐν* too "hard."

1241. The Mss. have *ἐν*, except L², which has *ἐν*, the Epic form, which is defended by Gerth, Curt. Stud. I., and adopted by Camp. *ἐν* *γ'* was suggested by Heald, and is now generally accepted. *γ'* seems to be needed here.

1250. Dind. Poet. Scen., Mein, N., and others reject this verse for three reasons: (1) *γνώμη* *ἀντιπᾶν* is a strange expression. (2) *ἀντιπᾶν* is blind; the Schol. takes it to refer to the mistake of "telling in public." (3) *οὐκ* *αὖτε* *καὶ* (1251) is a more fitting reply of the Chorus if 1250 is expunged. (4) By the rejection of this verse the stichomythia of the passage 1244-56 is perfect, the messenger and the Chorus having each respectively two and four verses twice.

1251. L, A, E read *ἐν*, which some think to be intended for *ἐν*.

1265. *ἔπει* of the Mss. has been corrected by Tricobas to *ἔπει*, which is now generally adopted. But W. reads *ἔπει*, on the ground that *ἔπει* here would be a violation of the principle laid down in the note on 82. He seems not to distinguish between *τὸν ἑαυτὸν ἐπαυάτω* and *ἑαυτὸν*, i.e. between the use of the pers. pron. and that of the poss. pers. in this const. Cf. *Aj.* 780, *ἔπει βασιλεὺς ἀπὸ τοῦ ἑαυτὸν τῶντος*.

1281. W. reads *ἐκ καὶν*, a needless change from the Mss. *ἡ καὶν*, first made by Caster. Several editt. read *ἐκ τῆς καὶν*; *ἡ καὶν* *ἐκ τῆς καὶν* *ἐκ τῆς καὶν*.

1289 F. The Mss. generally read *τὸ φῆκε, ἡ καὶν*; *τὸν λαίαν καὶ τὸν λαίαν*; Most editt., following Seidler, reject *λαίαν* as a false repetition from 1287. Camp. suspects, with good reason, *ἡ καὶν* as a false reading for *καὶν*. It might be added that *καὶν* is nowhere else used by Soph. in addressing a servant or messenger; *ἡ καὶν* in 1087, to which W. refers, is not parallel, the person addressed there being the lat. who escorts Tiresias. R. Eger (*Philol.* xii. p. 457) proposes *τὸ φῆκε, ἡ τὸν καὶν λαίαν καὶ τὸν*.

1294. This verse, which is given by the Mss. to the messenger, is assigned to the Chorus by Erfurt and most editt. after 1291, for the reason that thus an exact correspondence of persons is obtained in the first pair of strophes and antistrophes and the intervening trimeters; i.e. 1291 should be given to the Chorus because 1270 is so given. But such a correspondence fails farther on (cf. 1312-16 and 1334-38), and is not necessary here. Besides, this statement seems to come more properly from the messenger, who naturally would say, "see for yourselves, it is as I have told you."

1301. W. follows the Mss. which read (with slight variation in the words *ἡ δ' αὖτε* and *ἡ δ' αὖτε*), *ἡ δ' αὖτε φῆκε τὸν λαίαν τὸν*. This reading is absurd. *φῆκε* can only mean *sharply pointed*, and is always used of weapons. *τὸν* is not found elsewhere in Soph., and is difficult to explain. The reading adopted in the text is the conjecture of Arndt. Some prefer Arndt's subsequent change, *τὸν λαίαν καὶ τὸν λαίαν* for *τὸν λαίαν καὶ τὸν λαίαν*. Hind. conjectures, after the reading of *Aj.* 1100, *καὶ τὸν λαίαν καὶ τὸν λαίαν καὶ τὸν λαίαν καὶ τὸν λαίαν*, the true reading to be *ἡ δ' αὖτε φῆκε τὸν λαίαν καὶ τὸν λαίαν*.

1303. W. follows the Mss. in reading *λαίαν*, which he understands to mean the cavern or den of the serpent (*λαίαν* by *μελαμβόλῃ ἐνδον*, Eur. *Phoen.* 1010), into which Megareus threw himself, and which thus became his couch. Most editt. adopt the emendation of Luthi, *λαίαν*. Mein. prefers *τὸν*. W. supposes, with Caster, that a verse spoken at this place by Creon has disappeared from the Mss. The only ground for this assumption is that thus we should have six trimeters to correspond to the six after the first pair of strophes. W. proposes for this omitted verse, *ἡ καὶν καὶ τὸν λαίαν καὶ τὸν λαίαν*; But 1304 follows immediately upon 1303 without any break or interruption.

1310. Two of the Mss. read *φῆκε φῆκε*, and this seems to be a reading of L. written a *repetitissima* *manu* above an *εἰς τὸν*. But *φῆκε φῆκε* is unmetrical. Erfurt read *ἐκ*, changed by later critics to *καὶν*.

1317. W. changes ἀπο μὲ of the Mss. to τὴ μὲ to correspond in metre with ἔγον' ἄρ of the antistrophe. But the anacrusis may be an irrational long syllable.

1318 f. The metrical agreement between these and the corresponding verses of the antistrophe is not exact. Kolster (*Philol.* 1887, p. 456) proposes ἔγω γὰρ π' ἀπὸ μῆλός, ἔτανον = σὲ τ' αὐτὸν, ἀπὸ μῆλός, οὐδ' ἔγω.

1323. The Mss. read ὄν τόχος, as in the text. But this requires that -χος be treated as *syllaba anceps*, and whether this syllable can be so treated depends upon the arrangement of the verse. It is a disputed point whether to arrange these dochmiacs into systems. Westphal and Schmidt favor dochmiac systems. Christ also joins two, sometimes three, dochmiacs to make one verse. If this is done here, -χος as *syllaba anceps* can be justified only on the ground that it occurs in an emotional passage in which the same word is repeated. This is allowed by Westphal, but not by J. H. H. Schmidt, who everywhere avoids the correspondence ω at the end of the first dochmius of the dimeter. In this instance Schmidt avoids the difficulty by adopting the unwarranted conjecture of Schneide, ἀνὰ γὰρ μ' ὄν τόχος. W. and Bell make a monometer here, and thus make τόχος end the verse. By sending τόχος off the difficulty would be solved if the arrangement by systems be kept.

1336. The edit. vary between ἐπὶ μὲν (with the most of the Mss.), ἐπὶ μὲν, ἐπὶ μὲν (with V), ἐπὶ γὰρ, ἐπὶ γὰρ.

1340. κἀνίσταται is from κἀνίσταμαι, poetic form of ἀναστήμι. The Mss. read κἀνίσταται, which was corrected by Herm. to κἀνίσταται, after Vul. 67, and is supported by Hom. II. vi. 104, ἀνίσταται. This form gives a more exact metrical correspondence than κἀνίσταται, and may well stand as a Homeric reminiscence. It is adopted by Camp. N. reads ἔτανον.

1341. There is no good reason for changing αὐτὸν of the Mss. to αὐτὸν, as W. and many other edit. have done after Seidler.

1342 ff. The best Mss. read ἔγω πρὸς πρότερον (πρότερον, f) καὶ (καὶ) καὶ τὰ νῦν γὰρ. This is impossible metrically, and the sense of καὶ καὶ τὰ νῦν is hard to understand. W. adopts Masgrave's emendation καὶ καὶ τὰ νῦν, and rejects ὅτι, but this does not agree with the corresponding verses of the strophe, where the reading is not in dispute. To get any metrical agreement, the alternative is either to drop νῦν γὰρ or to reject καὶ καὶ τὰ νῦν (or καὶ καὶ τὰ νῦν). Camp. prefers to do the latter, for the reason that νῦν γὰρ seems to have the better Mss. authority, and that the syndeton in καὶ καὶ τὰ νῦν λέγεται τὰν χρόνον is harsh.

1345. The common reading is τὰ δ', which many edit. connect with τὰν χρόνον, as though there were an antithesis between what was at hand and what was impending, making τὰ δ' refer to a fate that hangs over him.

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